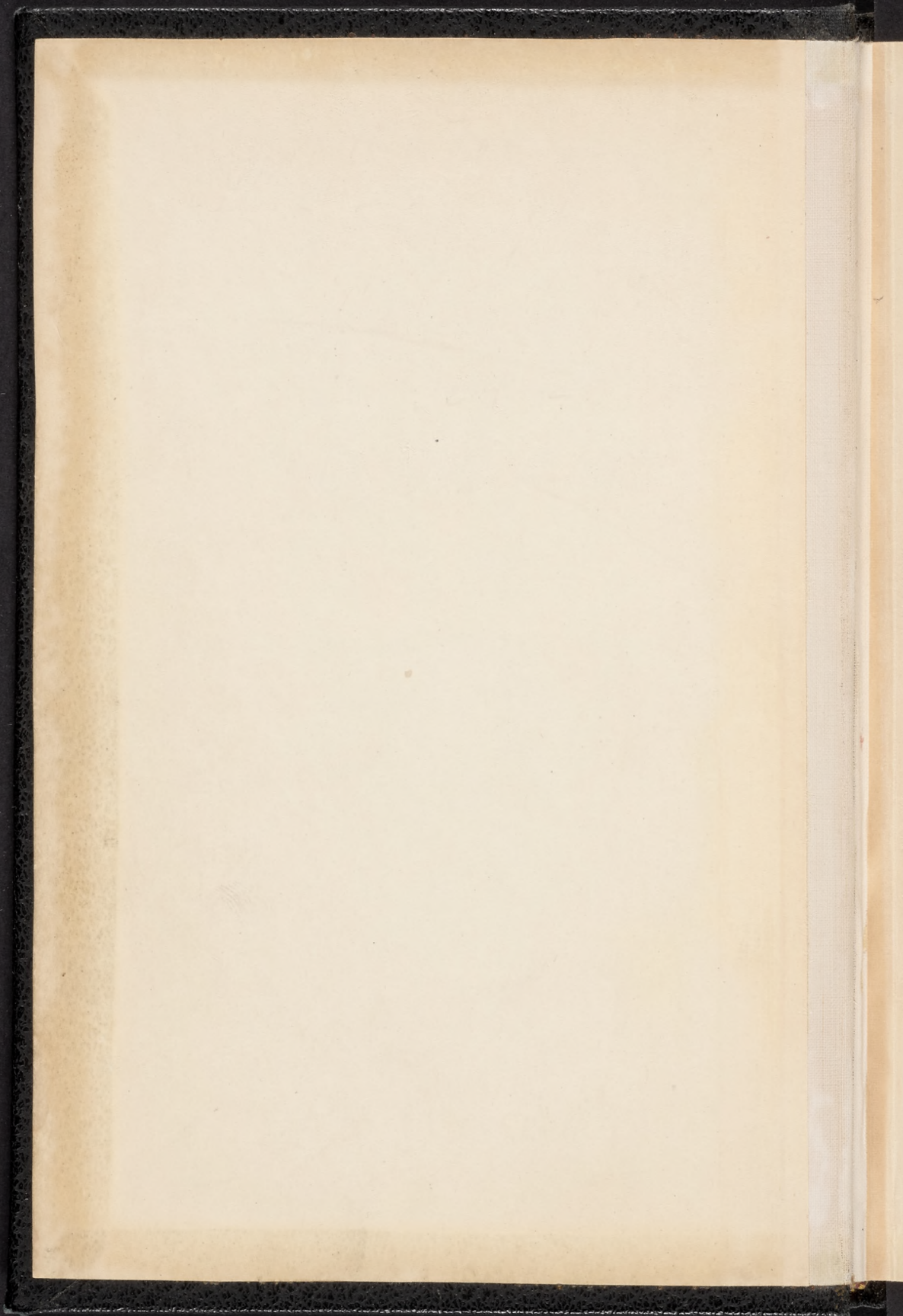


San Francisco Symphony Orchestra

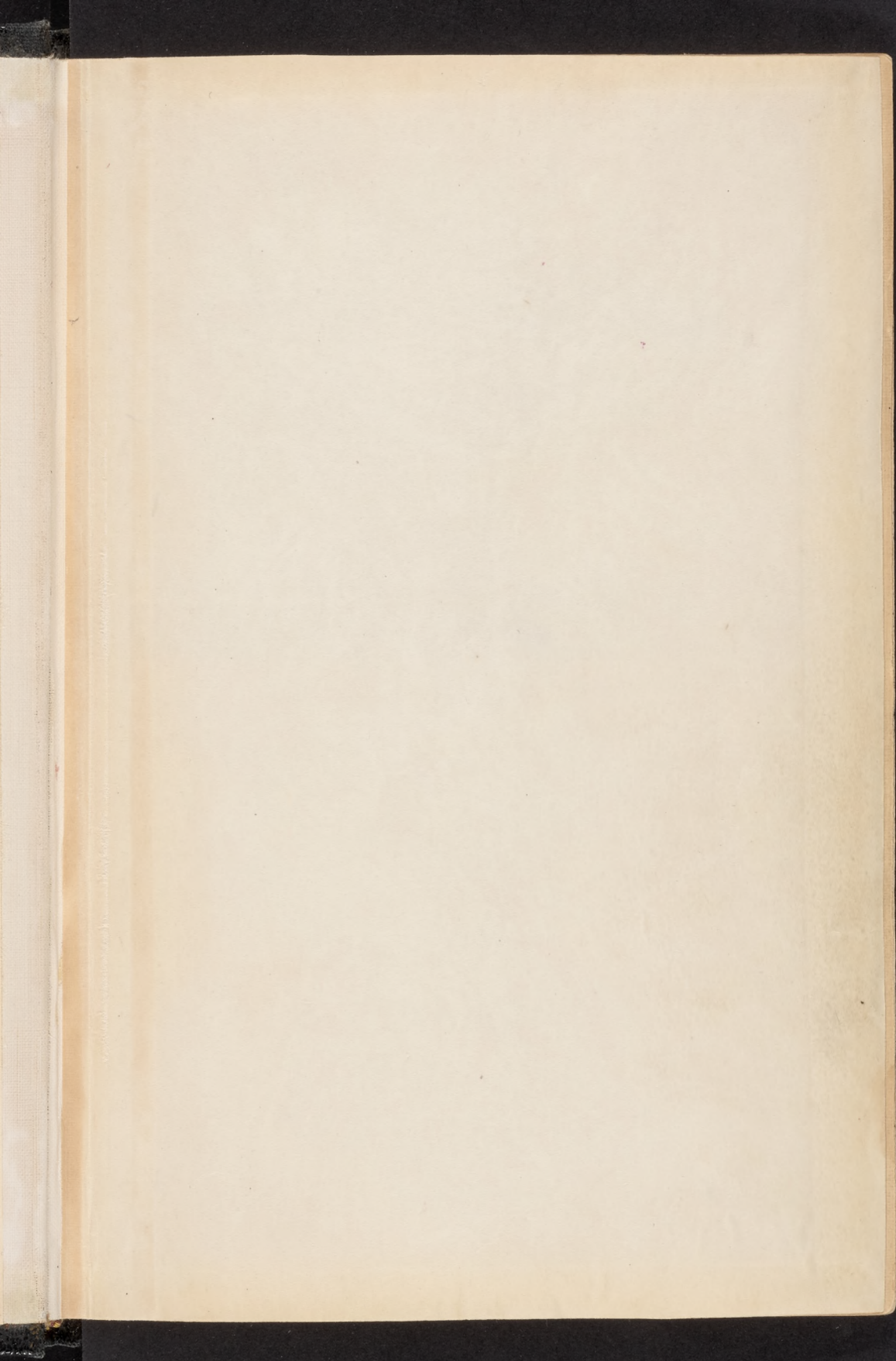
1911-1912

VOL. I











1751

222

1751

1751

1751

1



THE  
**SAN FRANCISCO**  
**ORCHESTRA**

HENRY HADLEY

CONDUCTOR



FIRST SEASON  
1911-1912



PROGRAM

FIRST CONCERT  
FRIDAY, DECEMBER 8



# The San Francisco Orchestra

**HENRY HADLEY, Conductor**

## FIRST VIOLINS

**Eduard Tak, Concertmaster**

**William Hoffmann, Second Concertmaster**

John Josephs	Gino Severi	Hans Koenig
Herman Heller	N. Firestone	Sydney Polak
Rudolph Sieger	G. Salrierna	

## SECOND VIOLINS

**F. D. Forde, Principal**

J. A. Paterson	M. Amsterdam	H. Hospitalier
M. Bracamonte	E. E. Weigel	V. D. La Ferrari
G. M. Peralta, Jr.	H. Stahl	J. Livingston

## VIOLAS

**Bernat Jaulus, Principal**

H. H. Vanderhoff	Charles Trainor	C. H. Kalthoff
F. G. Knell	E. E. Perrigo	

## VIOLONCELLOS

**Arthur Weiss, Principal**

W. Villalpando	Victor de Gomez	A. Nielsen
R. Kirs	G. von Gizycki	

## CONTRABASSES

**J. Lahan, Principal**

S. Greene	H. Sieger	A. M. Webb
-----------	-----------	------------

## HARP

Mrs. von Gizycki

## FLUTES

Louis Newbauer	Brooks Parker	F. Zeh
----------------	---------------	--------

## PICCOLO

F. Zeh

## CLARINETS

J. Shanis	J. Kunzelman
-----------	--------------

## BASS CLARINET

J. Shanis

## OBOES

A. Bertram	G. Apel
------------	---------

## ENGLISH HORN

G. Apel

## BASSOONS

S. Meerloo	W. Decker
------------	-----------

## CONTRA-BASSOON

J. Lahan

## HORNS

W. Hornig	F. Huske	V. I. Kec
-----------	----------	-----------

G. Rocca	F. Tillman
----------	------------

## TRUMPETS

A. Seiferth	David Rosebrook
-------------	-----------------

## TROMBONES

F. W. Tait	G. W. Miller	F. N. Bassett
------------	--------------	---------------

## TUBA

C. Goerlich

## TYMPANI

W. A. Wood

## DRUMS

E. Nolting	A. L. Fournier
------------	----------------

## LIBRARIAN

M. Hobbs

*Walter Oesterichy - Flautist*



ANNOUNCEMENT

THE SAN FRANCISCO  
ORCHESTRA

HENRY HADLEY  
CONDUCTOR



FOUNDED BY THE  
MUSICAL ASSOCIATION OF  
SAN FRANCISCO  
1911



## MUSICAL ASSOCIATION OF SAN FRANCISCO

To The Public:

The "Musical Association of San Francisco" was organized in 1911 for the purpose of fostering the love of music in San Francisco and the surrounding counties by establishing a permanent orchestral body along the lines of those maintained in the larger cities of Europe and the East and to arrange annual series of concerts of educational value which would interest not only the cultivated music lovers but the young and the wage-earners as well and thereby inculcate a love for the very best in musical art in our citizens of all classes and stations. Convinced that the only way to create a love for good music is to give the public an opportunity to hear it, the undersigned conceived and brought into existence the "Musical Association of San Francisco" whose membership has now reached nearly three hundred but it is earnestly hoped that a membership of five hundred may be obtained which would insure a permanent orchestra owned and controlled solely by this Association.

Orchestral concerts of different character will be given under the auspices of the Association such as Symphony Concerts, Students' Concerts, Wage-Earners' Concerts, etc., each with appropriate programs but always of real musical importance and value.

For the first season, the concerts will be given in the afternoons as the formation of the Association was so late that it was impossible to secure sufficient musicians for evening concerts, but plans are being laid for both afternoon and evening concerts next season.

All the objects and ambitions of the Association cannot be attained the first season but an earnest start will be made, with the view to having an orchestra equal to any in the country and achieving the highest results both from an artistic and educational standpoint, within a few years.

The announcement of the first series of Symphony concerts is herewith submitted for your kind consideration and your subscription for season tickets is earnestly solicited.

Enclosed you will find a subscription blank which kindly fill out and mail as directed.

Sincerely

### THE BOARD OF GOVERNORS

Dr. A. Barkan	W. H. Crocker	William Mintzer
T. B. Berry	Frank Deering	J. D. Redding
E. D. Beylard	Alfred Esberg	John Rothschild
Antoine Borel	J. D. Grant	Leon Sloss
W. B. Bourn	Frank Griffin	Sigmund Stern
J. W. Byrne	E. S. Heller	Dr. Stanley Stillman
C. H. Crocker	John D. McKee	R. M. Tobin

For particulars relating  
to Membership address

Mr. John Rothschild, Secretary  
Cor. Market and Spear Street

*Will L. Greenbaum, Manager*  
*Office 101 Post Street*



# FIRST SEASON

## THE SAN FRANCISCO ORCHESTRA

SIXTY PLAYERS

HENRY HADLEY, . CONDUCTOR

### SIX SYMPHONY CONCERTS

AT

### THE CORT THEATRE

FRIDAY AFTERNOONS AT THREE-FIFTEEN

DECEMBER 8	FEBRUARY 2
JANUARY 5	FEBRUARY 16
JANUARY 19	MARCH 8

...

### THREE EMINENT SOLOISTS

EDWARD TAK, VIOLINIST   EFREM ZIMBALLIST, VIOLINIST

AND

VLADIMIR DE PACHMANN, PIANIST

...

	PRICES	SEASON TICKETS	SINGLE TICKETS
Box Seats.....		\$15.00	\$3.00
Loge Seats.....		12.00	2.50
Orchestra.....		10.00	2.00
Balcony, three rows.....		10.00	2.00
Balcony, five rows.....		7.50	1.50
Balcony, seven rows.....		5.00	1.00
Gallery, eight rows.....		5.00	1.00
Gallery, eight rows.....		3.50	.75

BOX OFFICE for Season Tickets only opens Friday, December 1st, at Sherman, Clay & Co.

Box Office for Single Concerts open Monday, December 4th, at both, Sherman, Clay & Co.

and Kohler & Chase. Address mail orders, inquiries, etc., to Will. L. Greenbaum,

101 Post Street, San Francisco, Cal., or care Sherman, Clay & Company.

Mail orders MUST be accompanied by check or money order

WILL. L. GREENBAUM, MANAGER

101 POST STREET, SAN FRANCISCO





MR. HENRY HADLEY comes from fresh honors in London and the East where he conducted the London Symphony Orchestra last June at Queen's Hall and the Boston Symphony Orchestra at the Worcester Festival last September. Mr. Hadley is the one American Composer-Conductor whose name is known throughout both continents.

His experience in one of the important opera houses in Germany and as a conductor of special concerts throughout the capitals of Europe as well as having held the position of conductor of the Seattle Symphony Orchestra for the past two years, places him unquestionably as the man best qualified to be at the head of a permanent orchestra in San Francisco.



## THE CONCERTMASTERS



EDWARD TAK

Mr. Edward Tak, the concertmaster of the orchestra, was born in Holland, where he studied the violin with Professor Bram Eldering at the Amsterdam Conservatory. He left the Conservatory with the prize of honor and went to the Royal High School of Music at Berlin where he finished his studies under Prof. Joachim. He appeared many times as a soloist under Richard Strauss, Weingartner, Max Bruch and others. In 1903 he came to America to join the Theodore Thomas Orchestra in Chicago. He has since been with the New York Symphony Orchestra and Pittsburg Orchestra and in addition has appeared often in recital and concert. Mr. Tak will appear as soloist at the third concert.

William Hoffman, the second concert master, is a native of New York and one of America's foremost violinists. He has occupied the position of concertmaster with the Ellis-Damrosch Opera Company and the New York Symphony Orchestra and is a musician of exceptional ability. Since coming to this city he has identified with our musical life as a conductor, quartette leader, soloist and teacher.



WILLIAM HOFFMAN



VLADIMIR DE PACHMANN

"Of all Great Pianists, the most unique."

## SPECIAL SOLOISTS



EFREM ZIMBALLIST

The Russian Violin Virtuoso  
One of the World's Most  
Important Artists



# PROGRAM

## FIRST CONCERT

FRIDAY AFTERNOON, DECEMBER EIGHTH  
NINETEEN HUNDRED AND ELEVEN

• • •

1. Wagner . . . . . Prelude, "Mastersingers"
2. Tschaikowsky . . . . . Symphony No. 6, "Pathetique"
3. Haydn . . . . .  
Theme and Variations from "Emperor Quartette"
4. Liszt . . . . . Symphonic Poem, "Les Preludes"





# THE SAN FRANCISCO ORCHESTRA

## LIST OF GUARANTORS

Anderson, F. B.	Drum, F. G.	Howard, Mrs. E. Shafter
Armsby, J. K.	Eells, Mrs. Charles P.	Hume, Mrs. (W.) Emma L.
Babcock, Harry	Ehrman, A. L.	Huntington, Miss
Babcock, William	Ehrman, M.	Huntington, Mrs. M. A.
Baker, Wakefield	Ehrman, Sidney M.	Irwin, W. G.
Barkan, Dr. A.	Eloesser, A.	Jacobi, J. J.
Barneson, John	Esberg, Alfred I.	Johnson, Mrs. Frank S.
Barth, Jacob	Esberg, Milton H.	Jordan, J. C.
Beale, Mrs. Truxton	Eyre, Edward L.	Kains, Archibald C.
Beaver, Mrs. G. W.	Eyre, R. M.	Keith, John M.
Berry, T. B.	Fleishhacker, Mrs. A.	Kerr, Mark B.
Beylard, E. D.	Fleishhacker, Herbert	King, Homer S.
Bissinger, Samuel	Fleishhacker, Mortimer	Kittle, Mrs. (J. G.)
Blanding, Gordon	Flood, Miss C. J.	Harrlatte de Witt
Bloom, Jonas	Flood, Mrs. J. L.	Kohl, C. Frederick
Bocqueraz, Leon	Folger, J. A.	Kohl, Mrs. William
Borel, Antoine	Fries, William	Koshland, Mrs. Marcus S.
Bothin, Ellen Chabot	Frink, Dr. George K.	Koster, Frederick J.
Bourn, W. B.	Garritt, George S.	Lawson, John
Bourn, Mrs. W. B.	Gerstle, Mrs. Hannah	Lengfeld, A. L., M.D.
Bowles, P. E.	Gerstle, William L.	Lent, Eugene
Boyd, Mrs. John F.	Ghirardelli, D.	Lent, Geo. H.
Brenner, Gustave	Goldstein, S. L.	Levi, Mrs. Fannie
Britton, John A.	Grant, Joseph D.	Levison, J. B.
Byrne, J. W.	Green, Charles E.	Liebmann, Maurice
Cahn, Mayer S.	Gregg, Wellington, Jr.	Lilienthal, E. R.
Cameron, Geo. I.	Griffin, Frank N.	Lilienthal, Jesse W.
Carolan, Francis	Griffith, Miss A. S.	Lilienthal, Mrs. Bertha G.
Carson, Mrs. Blanche M.	Guggenheim, D.	Lyons, Mrs. E. G.
Cartwright, F. G.	Guggenhime, Mrs. Leon	Mabury, Miss Carlotta
Cassery, Mrs. J. B.	Gunst, M. A.	Mack, J. J.
Chamberlain, Selah	Haas, Mrs. Wm.	Mahony, John J.
Chanslor, J. A.	Hale, Reuben B.	Manfelm, Henry S.
Clark, C. W.	Hammond, A. B.	Martin, Mrs. Eleanor
Clark, Mrs. C. W.	Hammon, W. P.	Martin, John
Clark, Warren D.	Hanchett, C. E.	Matson, Wm.
Clinch, C. E.	Hanford, R. G.	McAllister, Elliott
Coleman, Edward	Hart, Benno	McAllister, M. Hall
Coleman, Mrs. James V.	Harvey, Mrs. Louise	McCreary, Fannie Crocker
Coleman, John C.	Hearst, Mrs. Phoebe A.	McCutchen, E. J.
Coryell, J. B.	Hecht, Elias M.	McKee, John D.
Crocker, C. H.	Hecht, Mrs. Helen	Merrill, Charles W.
Crocker, Charles T.	Heller, E. S.	Metson, Wm. H.
Crocker, Henry J.	Heller, Moses	Meyer, John Henry
Crocker, Miss Ethel	Hellman, Isaias W.	Meyerfeld, M., Jr.
Crocker, Miss Jennie A.	Hellman, I. W., Jr.	Miller, Prof. Adolph C.
Crocker, William H.	Henshaw, Mrs. W. G.	Mintzer, William
Crocker, Mrs. William H.	Herrin, Wm. F.	Moffitt, Herbert C.
Davis, W. S.	Herzstein, Dr. Morris	Monteagle, Louis F.
Deering, Frank P.	Holton, L. J.	Monteagle, Mrs. Louis F.
de Sabla, E. J., Jr.	Hooker, C. Osgood	Moore, Chas. C.
de Young, M. H.	Hooper, Albert C.	Morgan, Eleanor Wilcox
Dohrmann, A. B. C.	Hopkins, E. W.	Moss, S. A.
Donohoe, J. A.	Hotaling, R. M.	Newhall, W. Mayo
Down Town Association	Hovey, Chester L.	Nickel, J. Leroy



Noble, H. H.	Samuels, Louis	Stern, Jacob
Nuttall, Mrs. J. R. K.	Schilling, A.	Stern, Sigmund
O'Connor, Mrs. M. J.	Schloss, Mrs. Florence	Stetson, H. N.
Oliver, Wm. Letts	Schmoll, Dr. E.	Stillman, Dr. Stanley
Page, Charles	Schwabacher, Mrs. Louis	Sussman, S.
Palace Hotel Company	Schwartz, Samuel	Talbot, F. C.
Patrizi, E.	Scott, Elsie (Mrs. H. T.)	Talbot, W. H.
Payson, Albert H.	Seale, Mrs. H. W.	Tevis, Dr. Harry L.
Peyton, W. C.	Selfridge, Dr. Grant	Tevis, William S.
Pierce, Mrs. Ira	Sharon, Frederick W.	Tevis, Mrs. Wm. S.
Pillsbury, Mrs. Horace D.	Sharon, Mrs. Frederick W.	Thomas, William
Pinckard, Geo. Monroe	Sherman, Clay & Co.	Thorsen, Mrs. W. R.
Polk, Willis	Shreve & Co.	Tillmann, F., Jr.
Pope, Mrs. George A.	Silverberg, J. S.	Tobin, J. S.
Putnam, Osgood	Simon, Mrs. Hattie	Tobin, R. M.
Raas, Joseph C.	Sloss, Joseph	Van Sicklin, F. W.
Raiss, Carl	Sloss, Leon	Vickery, Atkins & Torrey
Ramsdell, H. V.	Sloss, Louis	Volkman, Geo. F.
Redding, Joseph D.	Sloss, Hon. M. J.	Walker, Mrs. Cyrus
Reid, J. W.	Sloss, Mrs. Sarah	Walter, Mrs. I. N.
Reid, Merritt J.	Smith, R. Hayes	Wednesday Musical Club
Reis, F., Jr.	Smith, W. T.	Weill, Raphael
Revett, Mrs. B. L.	Somers, Dr. Geo. B.	Wheeler, Mrs. C. Stetson
Rideout, Phebe M.	Somers, Kate Burbank	Whittell, George
Rixford, Dr. Emmet	Spreckels, A. B.	Wiel, Eli H.
Rosenstirn, A. M.	Spreckels, John	Wiel, L. P.
Rosenstirn, Dr. Julius	Spreckels, Rudolph	Williams, Thos. H.
Rosenstock, Mrs. S. W.	Sproule, Wm.	Wilson, J. C.
Rothschild, Dr. Max	Starr, Geo. W.	Wise, Otto Irving
Rothschild, John	Stern, Abraham	Worden, Clinton E.
		Zelle, Frederick W.





# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

First Concert Friday Afternoon, December 8, at 3:15

### PROGRAM

1. RICHARD WAGNER..... "The Mastersingers."
2. PETER TSCHAIKOWSKY.....Symphony No. 6, B Minor
  - I. Adagio (4-4) Allegro non troppo, B Minor.
  - II. Allegro Con Grazia (5-4) D Major.
  - III. Allegro Molto Vivace (12-8) G Major.
  - IV. Adagio Lamentoso (3-4) B Minor.

### PAUSE

3. JOSEF HAYDN..... "Theme and Variations" from the  
"Emperor Quartette."
4. FRANZ LISZT.....Symphonic Poem "Les Preludes."

MANAGER.....WILL. L. GREENBAUM



"FAST BIND, FAST FIND;  
A PROVERB NEVER STALE IN THRIFTY MIND."

---

SAFE DEPOSIT VAULTS IN A SAFE DEPOSIT BUILDING

# Mercantile Trust Company of San Francisco

## SAFE DEPOSIT VAULTS

The Strongest in the West

---

Six Thousand Safe Deposit Boxes.

Forty Coupon Rooms

Every Facility and Security for the Prompt, Safe and  
Confidential Transaction of Safe Deposit Business

---

Special Storage of Gold and Silver Plate; Papers  
Heirlooms, Rare Volumes, Furs and Paintings

---

Ladies' Parlors—Telephone Service  
Your Inspection is Cordially Invited

464 CALIFORNIA STREET  
San Francisco, California



## ANNOTATIONS

Prelude to "The Mastersingers of Nuremberg".....R. Wagner

Richard Wagner's [1813-1883] "Die Meistersinger," has been called his "only comic opera," but in reality the drama is a satire rather than a comedy. The pedantic "Mastersingers" of the middle ages formed singing societies and regulated the composition and performance of their songs in accordance with numerous fixed conventional rules of amazing complexity and artificiality. It is these opponents of true progress in art that Wagner satirizes in this opera.

The Prelude (first performed at Leipsig November 1, 1862, although the opera was not given until June 21, 1868, at Munich), opens with the majestic and pompous music which in the opera introduces the procession of the mastersingers as they enter the tournament of song at which the hero of the drama, Walther, is to compete for the hand of Eva by singing a trial song" for the prize.

Walther's "Prize Song," perhaps the most beautiful of all Wagnerian melodies, is the other theme chiefly used in the prelude. It is introduced in an almost infinite variety of ways and is interwoven with the "Mastersingers" motive in a wonderfully effective manner. The prelude concludes with a restatement of the stately march theme, which is worked up to a tremendous climax, that is one of the most effective ever heard in the concert rooms of the present time.

Symphony No. 6—B Minor, Op. 74.....P. I. Tschaikowsky

- I. Adagio (4/4): Allegro non troppe, B minor.
- II. Allegro con grazia (5/4), D major.
- III. Allegro molto vivace (12/8), G major.
- IV. Adagio lamentoso (3/4), B minor.

Tschaikowsky [1840-1893] composed this symphony, his greatest and most admired work, shortly before his untimely death. It bears the date of August 3, 1893, and is dedicated to the composer's favorite nephew, M. Vladimir Davidow, of whom he was particularly fond. It is known as the "Pathetic Symphony," this appellation having been bestowed upon it by the composer's brother, Modeste Tschaikowsky. The first performance took place in St. Petersburg October 28, 1893, under the direction of the composer. Since then it has become probably the most popular of all modern symphonies and by far the best liked of any of Tschaikowsky's symphonies. For once, the popular verdict and the composer's predilections coincide. Tschaikowsky regarded it "as quite the best—and especially the most sincere—of all my works: I love it as I never loved any one of my musical offspring before."

Part of it was written rapidly. The first movement was completed in four days, but later he spent "all day over two pages." The meaning of the symphony was not divulged by the composer. In a letter to his nephew, Davidow, he states that it contains a "program of a kind which remains an enigma to all—let them guess it who can." So anyone is given leave to solve the riddle to suit his own fancy. All would agree, however, that the dominant note is that of a tragedy. The "brooding melancholy," with which the composer was at times afflicted; and the Oriental fatalism which is the inheritance of the Slavic mind, have both made their influence apparent in the impressive measures of this masterpiece of modern musical art. The opening phrases of the symphony, soft, mysterious and fateful, gradually become more energetic—but it is the energy of despair and fruitless effort and hopeless striving against fate. This mood continues until it is rather abruptly interrupted, and followed by a beautiful impassioned melody of entrancing loveliness, suggesting a lover's ardent pleading.



# Crocker Safe Deposit Vaults.

CROCKER BUILDING

Junction Post and Market Streets

SAN FRANCISCO



## THE ACME OF PROTECTION

Visit these splendid vaults and investigate our methods of safeguarding your property. Once you learn the value of having a safe deposit box with us you will never be without this insurance against worry.

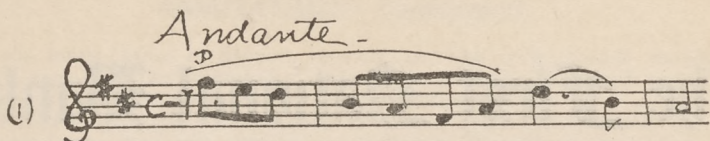
Boxes Rent from \$4.00 a Year and Upwards.

JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7

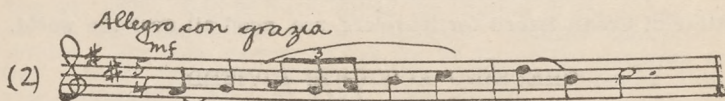


# ANNOTATIONS—Continued



The hero's struggles against Fate and an impending doom are momentarily forgotten while he gives himself over to the dream of Youth and Love. The melancholy mood returns, however, and the movement ends with solemn fateful chords played by the brass.

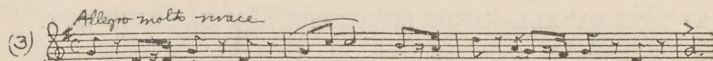
The second movement, a weird dance of peculiar rhythm, has the following very melodious theme as the chief subject:



The dance goes on merrily and gracefully, but even here in the midst of joy the mutterings of relentless Fate, depicted by the ceaseless throbbing of a pedal point, throw a mantle of sadness over the gaily moving dancers.

The third movement, a stirring march of barbaric splendor, is a most brilliant and effective composition.

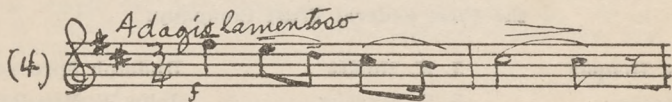
Its concise but original tune,



is developed at considerable length and reaches finally a tremendous climax, the effect of which is really sensational. The hero's triumph is apparently complete.

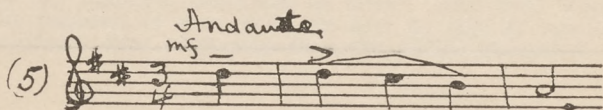
The final movement, an *Adagio* of surpassing beauty, depicts the grief of despair, the mental anguish of an agonizing sorrow, the gloom of death unrelieved by the consoling hope of immortality. To end a symphony with a slow, sad movement, instead of the usual quick, joyful strain, was a daring experiment on the composer's part. It makes the "Symphonie Pathétique" unique in musical literature.

The strings begin the sad minor refrain with this subject, a wail of deepest anguish:



A horn and the wood wind interweave counter melodies that suggest the sombre mood of poignant and overpowering grief.

A memory of happier scenes or a possible hope is suggested by the lyric theme sung by the strings to a horn accompaniment. It is in the major key,





# The First National Bank

OF SAN FRANCISCO, CALIFORNIA

Capital	-	-	-	-	-	-	-	-	-	\$3,000,000.00
Surplus	-	-	-	-	-	-	-	-	-	1,500,000.00

Drafts for sale on the principal cities of Europe.

Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

## FIRST FEDERAL TRUST COMPANY.

Capital	-	-	-	-	-	-	-	-	-	\$1,500,000.00
---------	---	---	---	---	---	---	---	---	---	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

## THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	-	-	-	-	-	-	-	-	-	\$4.00 a year
Trunks stored	-	-	-	-	-	-	-	-	-	1.00 a month

## Directors of the First National Bank and of the First Federal Trust Company:

John A. Hooper	J. K. Moffitt	Rudolph Spreckels
J. G. Hooper	S. G. Murphy	John W. Van Bergen
Thomas Jennings	James D. Phelan	Rolla V. Watt
James K. Lynch	M. L. Requa	George Whittell
Walter S. Martin	J. H. Skinner	Clinton E. Worden



## ANNOTATIONS—Continued

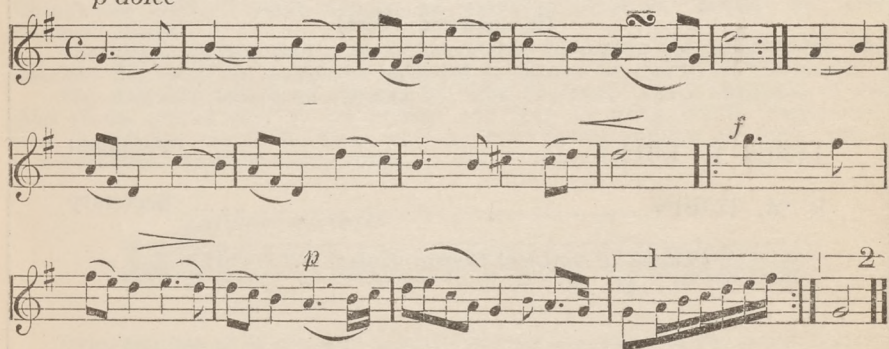
But the main theme of despair returns, and the lyric melody reappears in the minor key, and the symphony ends with a long throbbing pedal point, beating against the dying strains of the grief-laden melody.

After listening to the performance of such a great masterwork, one is not surprised to learn that the composer felicitated himself on having been the fortunate creator of this symphony. In a letter sent to his publisher before the work had been performed, Tschalkowsky writes, "I have never felt such self-satisfaction, such pride, such happiness, as in the consciousness that I am really the creator of this beautiful work."

Theme and Variations, "Emperor" Quartet.....Haydn

Franz Josef Haydn (born in Rohrau, Austria, March 31, 1732; died in Vienna, May 31, 1809), who is justly called the "father of the string quartet," wrote some 85 quartets, of which the "Emperor," (Kaiser Quartet), is the most celebrated. The slow movement has for its theme the Austrian national hymn, "Gott erhalte Franz den Kaiser" ("God Save the Emperor Francis"), which Haydn composed in January, 1797. This melody,

*Poco Adagio*  
*p dolce*



so sublime in its simplicity, was a great favorite of Haydn's. It is related that on one of the last days of his life, when too weak to stand, he had himself assisted to the piano and then solemnly played the hymn three times, as a farewell to his art, his last expression of devotion and faithful service.

The theme (*Poco Adagio cantabile*, G major, 4-4), is first played by the first violins to simple four-part harmony in the other strings. In variation I, the melody is played by the second violins against which the first violins embroider a florid and graceful counterpoint.

Symphonic Poem No. 3—"The Preludes".....Franz Liszt

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? And what wounded spirit when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy



# The Hibernia Savings and Loan Society

## HIBERNIA BANK

(Incorporated 1864)

---

JAMES R. KELLY.....President

R. M. TOBIN.....Secretary

(Member of Associated Savings Bank of San Francisco)

---

ASSETS	-	-	-	-	-	\$57,296,947.50
--------	---	---	---	---	---	-----------------

Number of Depositors	-	81,452
----------------------	---	--------

Average Amount of Deposits	-	-	-	\$654,00
----------------------------	---	---	---	----------

RESERVE FUND	-	-	-	\$4,000,000.00
--------------	---	---	---	----------------



## ANNOTATIONS—Continued

the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms, he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.'

Liszt (born in Hungary, 1811; died in Germany, 1886) prefaced the score of "Les Preludes" with the above quotation (in French) from the "Meditations Poetiques" of Lamartine. This "symphonic poem" was first performed under the composer's directions at a concert in Weimar February 23, 1854.

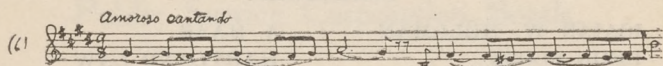
Finding the symphonic form inadequate for the purposes of poetic music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, Liszt felt himself constrained to adopt certain divergences from the symphonic form, and for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of the "symphony." Hence originated the term, "Symphonic Poem," which denotes an extended piece of "poetic" or "programme" music.

The above quoted motto from Lamartine furnishes the programme and describes the ideas the composer intended to convey by means of his music.

The slow and measured opening of "The Preludes" has a variation of the chief theme played first by the strings and then by brass loudly proclaimed. Soon the solemn chords die away, and the same theme slightly altered is heard as a beautiful expressive love song.



"The delights of happiness" are still further suggested in the lovely melody



now introduced by the horns and violas and played later by the wood wind. All is serene—until the storm (*Allegro tempestuoso*) breaks "dispelling with its icy breath fanciful illusions" and all is confusion. The tempest soon subsides, however, and "the sweet calm of country life" is suggested by the pastoral strain (*Allegretto pastorale*), the second theme (Ex. 6) being again introduced and heard from oboe, clarinet and horn. Soon the first theme (Ex. 5) is heard in the trumpets' call to war (*Allegro marziale*) and the marching-of troops is heard as the hero is called to arms—and as he thereby "regains confidence in himself and his powers" the solemn chords heard at the beginning of "The Preludes" ring out triumphantly at the end.



# Wells Fargo Nevada National Bank

OF SAN FRANCISCO

2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	\$5,000,000.00
	TOTAL	<u>\$11,000,000.00</u>

---

## OFFICERS:

ISAIAS W. HELLMAN - President  
I. W. HELLMAN, JR. - Vice-President  
F. L. LIPMAN - - Vice-President  
JAMES K. WILSON - Vice-President  
FRANK B. KING - - - Cashier  
W. McGAVIN - Assistant Cashier  
E. L. JACOBS - Assistant Cashier  
C. L. DAVIS - Assistant Cashier  
A. D. OLIVER - Assistant Cashier  
A. B. PRICE - Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
WILLIAM SPROULE	JAMES K. WILSON
	F. L. LIPMAN

---

SAFE DEPOSIT VAULTS



High Grade  
California and Eastern

=====BONDS=====

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA

LOS ANGELES

CHICAGO



# The German Savings and Loan Society

SAVINGS

(The German Bank)

COMMERCIAL

(Members of the Associated Savings Banks of San Francisco.)

526 CALIFORNIA STREET

SAN FRANCISCO, CAL.

---

Guaranteed Capital	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	\$ 1,605,792.68
Employees' Pension Fund	-	-	-	-	-	\$ 113,473.47
Deposits June 30th, 1911	-	-	-	-	-	\$44,567,705.83
Total Assets	-	-	-	-	-	\$47,173,498.51

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

OFFICERS—President, N. Ohlandt; First Vice-President, Daniel Meyer; Second Vice-President and Manager, George Tourny; Third Vice-President, J. W. Van Bergen; Cashier, A. H. R. Schmidt; Assistant Cashier, William Herrmann; Secretary, A. H. Muller; Assistant Secretaries, G. J. O. Folte and Wm. D. Newhouse; Goodfellow, Eells & Orrick, General Attorneys.

BOARD OF DIRECTORS—N. Ohlandt, Daniel Meyer, George Tourny, J. W. Van Bergen, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse and W. S. Goodfellow.

MISSION BRANCH, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

RICHMOND DISTRICT BRANCH, 432 Clement Street, between 5th and 6th Avenues. For receipt and payment of Deposits only. W. C. Heyer, Manager.

MUSICAL ASSOCIATION OF SAN FRANCISCO

Maintaining the

# San Francisco Orchestra

HENRY HADLEY, Conductor

---

First Popular Concert

A YOUNG PEOPLE'S PROGRAM

Cort Theater

FRIDAY AFTERNOON, DECEMBER 29, AT 3:15

SOLOIST

MME. MARTHA RICHARDSON

Prima Donna Soprano, "The Paris Grand Opera Co."

(By courtesy of M. Pierre Grazi)

---

MANAGER : WILL L. GREENBAUM

000806.4f



## **The Second Symphony Concert**

will be given

**Friday Afternoon, January 5**

### **PROGRAM**

Overture, "Sakuntala" ..... Goldmark  
Symphony..... A recently discovered work of Beethoven  
Suite No. 1 in F..... Moszkowski  
(First performance in San Francisco)

---

## **The First Popular Concert**

arranged for Wage-Earners and others who cannot attend  
the Friday Afternoon Concerts will be given

**SUNDAY AFTERNOON, JANUARY 14**

Prices for this special occasion will be:

\$1.00, 75 cts., 50 cts., 35 cts., 25 cts., and 15 cts.

---

### **THE SAN FRANCISCO ORCHESTRA**

Will make its first appearance in

**OAKLAND**

—AT—

**THE LIBERTY PLAYHOUSE**

**FRIDAY AFTERNOON, JANUARY 12, AT 3:15**

Popular Concert.

Prices ..... \$1.00 to 25 cts.



## PROGRAM

VERDI.....Grand March from "Aida"

ROSSINI.....Overture, "William Tell"

LISZT ..... "Love's Dream"

MASSENET ..... "Il est bon, il est doux."

(Aria from "Herodiade")

**Mme. Martha Richardson**

DELIBES.....Ballet Music, "Coppelia"

BACH.....Air, G String

(All the Violins)

STRAUSS.....Waltz, "Tales from the Vienna Woods"

(Zither Obbligato, Charles Mayer, Jr.)

000 807.4f





# Steinway Pianos

## Remain Unexcelled

From the very beginning of its production the STEINWAY gained a lead over other pianos, which it has constantly maintained.

In the line of real improvements—not mere fads that are used as “talking points” by salesmen—the STEINWAY has always been, and now is, the pioneer.

Those who may have been led to believe that the STEINWAY is resting on laurels won in the past are urged to make a critical comparison between it and other makes.

The result will be a conviction that the STEINWAY is still far above its nearest followers.

Sherman  & Co.

Sutter and Kearny Sts., San Francisco

14th and Clay Sts., Oakland

# The Second Symphony Concert

WILL BE GIVEN

FRIDAY AFTERNOON, JANUARY 5, 1912.

## PROGRAM

GOLDMARK.....Overture, "Sakuntala"  
SCHUBERT.....Unfinished Symphony  
MOSZKOWSKI.....Suite No. 1 in F

Written for the London Philharmonic Orchestra.

(First performance in San Francisco.)



THE UNIVERSITY OF CHICAGO

LIBRARY

PHYSICS DEPARTMENT

# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

---

Second Concert Friday Afternoon, January 5, at 3:15

---

### PROGRAM

Goldmark (1830-.....).....Overture, "Sakuntala"

Beethoven (1770-1827).....New Symphony (recently discovered)

First Performance in America.

Adagio      Allegro Vivace      Adagio Cantabile      Menuetto, Finale

### PAUSE

Moszkowski (1854-.....).....Suite in F, No. 1 Op. 39

(Written for the London Philharmonic Society.)

First Performance in San Francisco.

- I. Allegro molto e brioso, F major (3-4)
- II. Allegretto gioioso, D minor (2-4)
- III. Tema con Variazioni, Andante, A major (2-4)
- IV. Intermezzo, Allegretto con molto, A major, (3-4)
- v. Perpetuum Mobile, Vivace, F major (4-4)

---

MANAGER.....WILL. L. GREENBAUM



"FAST BIND, FAST FIND;  
A PROVERB NEVER STALE IN THRIFTY MIND."

---

**1904 — MASSIVE, SOLID, INDESTRUCTIBLE — 1912**

# **Mercantile Trust Company of San Francisco**

## **SAFE DEPOSIT VAULTS**

---

Carefully Guarded Access, Prompt and Efficient Service  
Impregnable Vaults Insure to Patrons the Safe and  
Confidential Transaction of Safe Deposit Business.

---

Six Thousand Safe Deposit Boxes.      Forty Coupon Rooms  
Ladies' Parlors—Telephone Service

---

**The Largest and Strongest Storage Vault in the West.**

Special Storage of Gold and Silver Plate, Heirlooms,  
Consular and Corporate Records, Bond Plates,  
Bullion, Furs and Paintings.

*The Overnight Care of Ledgers a Specialty.*

---

Inspection is Cordially Invited.

---

**464 CALIFORNIA STREET, SAN FRANCISCO, CALIFORNIA**



## ANNOTATIONS

### OVERTURE TO "SAKUNTALA," Op. 13 - - - - - Carl Goldmark

"Sakuntala," the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great King Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river. When she is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

The ring is then found by some fishermen, and brought back to the king. On seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who disappeared, leave him no more.

On a warlike campaign against some evil demons, whom he vanquished, he finds Sakuntala again, and now there is no end to their happiness."

The foregoing preface is printed (in German) in the score and tells the "story" of the overture. It is taken from Kalidassa's Indian drama, "Sakuntala." Goldmark (born in Hungary, May 18, 1830), the son of a Jewish cantor, composed of several operas and symphonies, made his first great musical success in 1865 when his overture "Sakuntala" was performed in Vienna at a Philharmonic concert. It has been frequently played in America, and was performed last season by the Seattle Symphony Orchestra. It is richly scored, and besides the usual instruments, the English horn is used and the harp is extensively employed. Hauslick speaks of the "wealth of orchestral coloring" in this work.

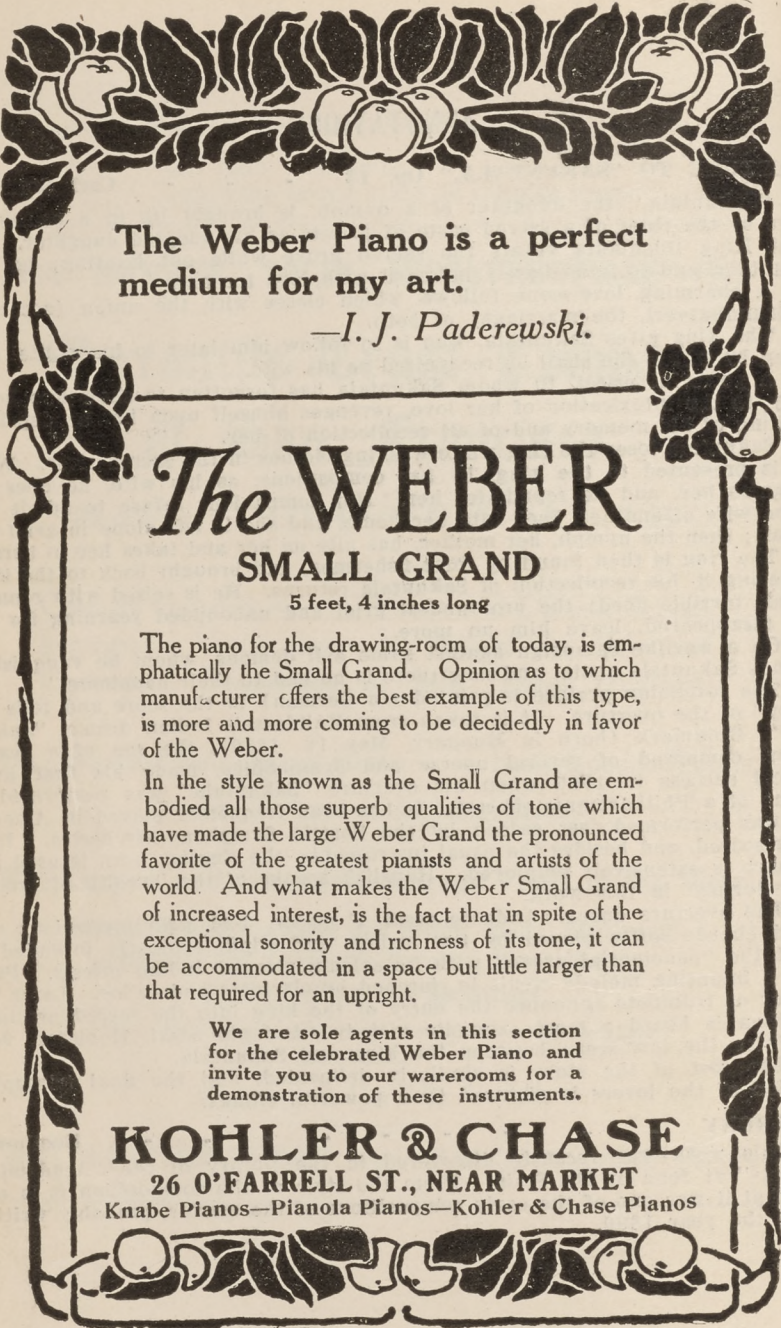
The overture opens (Andante assai, F major, 3-4) with mysterious sustained chords softly played by low strings and wind, evidently intended to depict the "penitential grove" with its solemn visaged Indian priests. Presently a haunting melody steals in, intoned by clarinets and cellos. Later the clangor of trumpets announce the entry of the king into the sacred precincts and then is heard a most exquisite melody (Andante assai, E major, 9-8) describing the love-scene between the king and Sakuntala.

The rest of the story is similarly delineated, and the final triumphal re-union of the lovers is pictured by a powerful climax.

### SYMPHONY - - - - - Beethoven

This work was recently discovered in the library of the "Academical Concerts" at Jena by Dr. Stein. From the style of the composition it is evident that it was one of the early compositions of the master, probably written before the year 1800.





The Weber Piano is a perfect  
medium for my art.

—I. J. Paderewski.

## *The* WEBER SMALL GRAND

5 feet, 4 inches long

The piano for the drawing-room of today, is emphatically the Small Grand. Opinion as to which manufacturer offers the best example of this type, is more and more coming to be decidedly in favor of the Weber.

In the style known as the Small Grand are embodied all those superb qualities of tone which have made the large Weber Grand the pronounced favorite of the greatest pianists and artists of the world. And what makes the Weber Small Grand of increased interest, is the fact that in spite of the exceptional sonority and richness of its tone, it can be accommodated in a space but little larger than that required for an upright.

We are sole agents in this section  
for the celebrated Weber Piano and  
invite you to our warerooms for a  
demonstration of these instruments.

### KOHLER & CHASE

26 O'FARRELL ST., NEAR MARKET

Knabe Pianos—Pianola Pianos—Kohler & Chase Pianos



## ANNOTATIONS—Continued

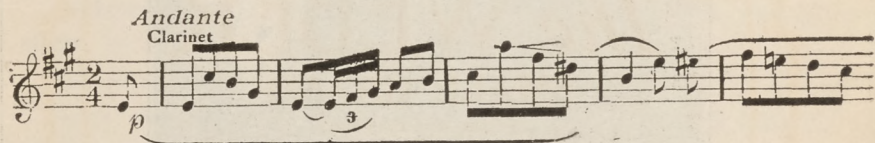
### SUITE FOR ORCHESTRA, OP. 39 - - - - - Moszkowski

Moritz Moszkowski, a Pole, born in Breslau in 1854, is known chiefly as a pianist and composer of numerous piano pieces, many of which have attained a considerable degree of popularity. His opera "Boabdil" was produced in Berlin in 1892. He has written two orchestral suites. The one played tonight (Op. 39) was composed for and dedicated to the London Philharmonic Society.

The suite is divided into five movements. The first (*A'legro molto e brioso*, F major, 3-4) begins with the full orchestra in a scherzo-like theme, with which is contrasted a merry hunting chorus for the horns.

The second movement (*Allegretto gioioso*, D minor, 2-4) contains some piquant effects for plucked strings and dainty graceful passages for oboes and clarinets.

The third movement (*Tema con variazioni*, Andante, A major, 2-4) a theme with variations, offers many opportunities for the display of virtuosity, in the various instruments of the orchestra. The theme



is played first by the clarinet accompanied by woodwind and later by strings.

In Variation I (*un poco mosso*) there are antiphonal effects for strings and woodwind alternately.

In Variation II (*un poco meno mosso*) the theme is embellished with brilliant and delicate passage work for the first violins against a counter melody for clarinet.

Variation III (*Allegro con spirito*) is given to the woodwind choir accompanied by plucked strings.

Variation IV (*Allegretto con moto*) has a very brilliant and effective flute solo, softly accompanied by the strings.

Variation V (*Lento maestoso—all' Ongarese*, A minor, 4-4) is a Hungarian dance, beginning with a characteristic slow and well-marked rhythm which is gradually worked up to a very fast and furious pace (*Allegro fuocososo*).

Variation VI (*Andante tranquillo*, F major, 4-4), one of the most beautiful of all, is a charming romance sung by the first violins to a harp and woodwind accompaniment.

Variation VII (*Allegro Scherzando*, A minor, 2-4), contains guitar-like effects for strings alone.

The concluding variation VIII (*un pochino piu lento del tema*, A major, 2-4), has the original theme played by the flute, then taken up by the strings and brought to a soft close.

The fourth movement (*A'legretto con moto*, A major, 3-4) of the Suite, an Intermezzo for strings, woodwind, horns, kettledrums and triangle only, leads to the final movement, the "Perpetual Motion" (*Perpetuum mobile*, Vivace, M major, 4-4), which begins with a rapid running passage for violins, played with springing bow. The same rapid pace is taken up by flutes and other members of the wood-wind choir, and is maintained without cessation to the end of the suite.



# Crocker Safe Deposit Vaults.

CROCKER BUILDING

Junction Post and Market Streets

SAN FRANCISCO



## THE ACME OF PROTECTION

Visit these splendid vaults and investigate our methods of safeguarding your property. Once you learn the value of having a safe deposit box with us you will never be without this insurance against worry.

Boxes Rent from \$4.00 a Year and Upwards.

JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7



## ANNOUNCEMENTS

For the accommodation of hundreds of wage-earners whose employment prevents their attending the usual Friday afternoon concerts a special event has been arranged for

### SUNDAY AFTERNOON, JANUARY 14,

at the CORT THEATRE, at 2:30

A program of exceptional beauty and interest will be given and at special prices that will make it possible for every lover of good music to enjoy the work of our San Francisco Orchestra.

Orchestra, 75 cts. and \$1.00. Balcony, 75 cts., 50 cts., and 35 cts. Gallery, 25 cts. and 15 cts.

Tell your employees about it and come yourselves.

Seats ready at Sherman, Clay & Co.'s and Kohler & Chase's on Monday morning, January 8.

---

### A "POP" CONCERT IN OAKLAND.

A popular concert will introduce the San Francisco Orchestra to the music lovers of Alameda County at

YE LIBERTY PLAYHOUSE, OAKLAND,

Friday Afternoon, January 12 at 3:30 sharp.

The prices will range from \$1.00 down to 25 cents, and tickets will be ready Monday morning January 8, at Ye Liberty box office.

---

During the month of February Symphony Concerts will be given on Friday afternoons, 2nd and 16th, and a special "Pop" concert on Friday afternoon, the 9th. Vladimir de Pachmann will be the soloist on February 2nd.

The final symphony concert of the season with the great Russian violin virtuoso Efrem Zimballist as special soloist will be given on Friday afternoon, March 8.



# Wells Fargo Nevada National Bank

OF SAN FRANCISCO  
2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	\$5,000,000.00
TOTAL		\$11,000,000.00

---

## OFFICERS:

ISAIAS W. HELLMAN	-	President
I. W. HELLMAN, JR.	-	Vice-President
F. L. LIPMAN	- -	Vice-President
JAMES K. WILSON	-	Vice-President
FRANK B. KING	- -	Cashier
W. McGAVIN	-	Assistant Cashier
E. L. JACOBS	-	Assistant Cashier
C. L. DAVIS	-	Assistant Cashier
A. D. OLIVER	-	Assistant Cashier
A. B. PRICE	-	Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
WILLIAM SPROULE	JAMES K. WILSON
F. L. LIPMAN	

---

SAFE DEPOSIT VAULTS

WILL L. GREENBAUM

PRESENTS

# THE BEEL QUARTET

SIGMUND BEEL, First Violin  
EMILIO MERIZ, Second Violin

N. FIRESTONE, Viola  
W. VILLALPANDO, Violoncello

## FIRST CONCERT

This Sunday Afternoon, Jan. 7, at 2:30

COLONIAL BALL ROOM, ST. FRANCIS HOTEL

Tickets, \$1.00, at Sherman, Clay & Co's, Kohler & Chase's  
and at the door on day of Concert.

---

VLADIMIR

# DE PACHMANN

"The Greatest Interpreter of Chopin"

"Of all Pianists the Most Unique"

SCOTTISH RITE AUDITORIUM

Two Sunday Afternoons, January 28, February 4

One Night, Tuesday, January 30

**Oakland Concert to be Announced**

---

Mail orders now to WILL L. GREENBAUM, at Sherman, Clay & Co.

Prices, \$2.00, \$1.50 and \$1.00.

**Baldwin Piano Used**

COMING—MME. SCHUMANN-HEINK



## TO THE PUBLIC.

The Board of Governors of the MUSICAL ASSOCIATION earnestly appeals to all public-spirited citizens of San Francisco, Oakland and neighboring cities, as well as to all who hope for the development of artistic ideals in this State, to aid in the movement to establish a permanent Symphony Orchestra. The generosity of those who have already become Founders of the Association has made possible the limited season of concerts, which has met at the outset with such enthusiastic appreciation on the part of the public. The Board of Governors hopes to be able to enlarge and extend its plans. If five hundred Founders can be secured an Orchestra of a high character would be assured, and its permanent and exclusive use by the Association made possible. Not only would the standard of the orchestra be raised, if it were made up of musicians who could give it their exclusive time, but concerts could be given much more frequently, in the evening as well as in the afternoon, in this and other cities of the State.

If those who are willing to join in supporting the project as Founders will send their names to Mr. John Rothschild, Secretary, Market and Spear streets, they may feel assured of the thanks of the Association and of the grateful appreciation of the music loving public.

The cost of a Founder's membership is \$100.00 annually for five years.

# Musical Association of San Francisco

## FOUNDERS

Anderson, F. B.	Crocker, C. H.	Gunst, M. A.
Apperson, Randolph W.	Crocker, Charles T.	Haas, Mrs. Wm.
Armsby, J. K.	Crocker, Ethel W.	Hale, Reuben B.
Babcock, Harry	Crocker, Henry J.	Hammon, W. P.
Babcock, William	Crocker, Miss Jennie A.	Hammond, A. B.
Baker, Wakefield	Crocker, William H.	Hanchett, L. E.
Barkan, Dr. A.	Crocker, Mrs. William H.	Hanford, R. G.
Barneson, J.	Davis, W. S.	Hart, Benno
Barth, Jacob	Deering, Frank P.	Harvey, Mrs. Louise
Beale, Mrs. Truxton	de Sabla, E. J., Jr.	Hecht, Bert R.
Beaver, Mrs. G. W.	de Young, M. H.	Hecht, Elias M.
Berry, T. B.	Dohrmann, A. B. C.	Hecht, Mrs. Helen
Beylard, E. D.	Donohoe, J. A.	Heller, E. S.
Bissinger, Samuel	Down Town Association	Heller, Moses
Blanding, Gordon	Drum, F. G.	Hellman, Isaias W.
Bloom, Jonas	Eells, Mrs. Charles P.	Hellman, I. W., Jr.
Bocqueraz, Leon	Ehrman, A. L.	Henshaw, Mrs. W. G.
Borel, Antoine	Ehrman, M.	Herrin, Wm. F.
Bothin, Ellen Chabot	Ehrman, Sidney M.	Herzstein, Dr. Morris
Bourn, W. B.	Eloesser, A.	Holton, L. J.
Bourne, Mrs. W. B.	Esberg, Alfred I.	Hooker, C. Osgood
Bowles, P. E.	Esberg, Milton H.	Hooper, Albert C.
Boyd, Mrs. John F.	Eyre, Edward L.	Hooper, Mrs. Geo. W.
Brenner, Gustav	Eyre, R. M.	Hooper, Connolley & Beatty
Britton, John A.	Fleishhacker, Mrs. A.	Hopkins, E. W.
Burk, Mrs. A. N.	Fleishhacker, Herbert	Hotaling, R. M.
Byrne, J. W.	Fleishhacker, Mortimer	Hovey, Chester L.
Cahn, Mayer L.	Flood, Miss C. J.	Howard, Mrs. Emma Shafter
Campbell, D. Y.	Flood, Mrs. J. L.	Hume, Mrs. William
Cameron, Geo. T.	Folger, J. A.	Huntington, Mrs. M. A.
Carolan, Francis	Fries, William	Huntington, Marian
Carson, Mrs. Blanche M.	Frink, Dr. George K.	Irwin, W. G.
Cartwright, F. G.	Garritt, George S.	Jacobi, J. J.
Casserly, Mrs. J. B.	Gerstle, Mrs. Hannah	Johnson, Mrs. Frank S.
Chamberlain, Selah	Gerstle, William L.	Jordan, J. C.
Chanslor, J. A.	Ghirardelli, D.	Kains, Archibald C.
Clark, Chas. W.	Goldstein, S. L.	Keith, John M.
Clark, Mrs. C. W.	Gordon, Mrs. Mackenzie	Kaufman, William
Clark, Richard A.	Grant, Joseph D.	Kerr, Mark B.
Clark, Warren D.	Green, Charles E.	King, Homer S.
Clinch, C. E.	Gregg, Wellington, Jr.	Kittle, Mrs. J. G.
Coleman, Edward	Griffin, Frank W.	Kohl, C. Frederick
Coleman, Mrs. James V.	Griffith, Miss A. S.	Kohl, Mrs. Wm.
Coleman, John C.	Guggenhime, D. J.	Kohler & Chase
Coryell, J. B.	Guggenhime, Mrs. Leon	Koshland, Mrs. Marcus S.



# The Hibernia Savings and Loan Society

## HIBERNIA BANK

(Incorporated 1864)

---

JAMES R. KELLY.....President

R. M. TOBIN.....Secretary

(Member of Associated Savings Bank of San Francisco)

---

ASSETS	-	-	-	-	-	\$57,296,947.50
--------	---	---	---	---	---	-----------------

Number of Depositors	-	81,452
----------------------	---	--------

Average Amount of Deposits	-	-	-	\$654.00
----------------------------	---	---	---	----------

RESERVE FUND	-	-	-	\$4,000,000.00
--------------	---	---	---	----------------

## FOUNDERS—Continued

Koster, Frederick J.  
 Law, Dr. Hartland  
 Lawson, John  
 Lengfeld, A. L. M.D.  
 Lent, Eugene  
 Lent, Geo. H.  
 Levi, Mrs. Fannie  
 Levison, J. B.  
 Liebmman, Maurice  
 Lillienthal, Mrs. Bertha G.  
 Lillienthal, E. R.  
 Lillienthal, Jesse W.  
 Lyons, Mrs. E. G.  
 Mabury, Miss Carlotta  
 Mack, J. J.  
 Mahony, John J.  
 Mannheim, Henry S.  
 Martin, Mrs. Eleanor  
 Martin, John  
 Matson, Wm.  
 McAllister, Elliott  
 McAllister, M. Hall  
 McCormick, E. O.  
 McCreary, Mrs. Fannie C.  
 McCutchen, Mrs. E. J.  
 McGregor, John A.  
 McKee, John D.  
 Merrill, Charles W.  
 Metson, W. H.  
 Meyer, John Henry  
 Meyerfeld, M., Jr.  
 Miller, Prof. Adolph C.  
 Mintzer, William  
 Moffitt, Herbert C.  
 Monteagle, Louis F.  
 Monteagle, Mrs. Louis F.  
 Moore, Chas. C.  
 Morgan, Eleanor Wilcox  
 Moss, S. A.  
 Newhall, W. Mayo  
 Nickel, J. Leroy  
 Noble, H. H.  
 Nuttall, Mrs. J. R. K.  
 O'Connor, Mrs. M. J.  
 Oliver, Wm. Letts  
 Page, Charles

Palace Hotel Company  
 Patrizi, Ettore  
 Payson, Albert H.  
 Peyton, W. C.  
 Pierce, Mrs. Ira  
 Pillsbury, Mrs. Horace D.  
 Pinckard, Geo. Monroe  
 Polk, Willis  
 Pope, Mrs. George A.  
 Putnam, Osgood  
 Raas, Joseph C.  
 Raiss, Carl  
 Ramsdell, H. V.  
 Redding, Joseph D.  
 Reid, Merritt J.  
 Reid, J. W.  
 Reid, Merritt J.  
 Reis, F., Jr.  
 Revett, Mrs. B. S.  
 Rideout, Phebe M.  
 Rixford, Dr. Emmet  
 Rosenstirn, A. M.  
 Rosenstirn, Dr. Julius  
 Rosenstock, Mrs. S. W.  
 Rothschild, John  
 Rothschild, Dr. Max  
 Samuels, Louis T.  
 Sanborn, Mrs. F. G.  
 San Francisco Musical Club  
 Schlessinger, B. F.  
 Schilling, A.  
 Schloss, Mrs. Florence F.  
 Schmoll, Dr. E.  
 Schwabacher, Mrs. Louis  
 Schwartz, Samuel  
 Scott, Mrs. Henry T.  
 Seale, Mrs. H. W.  
 Selfridge, Dr. Grant  
 Sharon, Frederick W.  
 Sharon, Mrs. Frederick W.  
 Sherman, Clay & Co.  
 Shreve & Co.  
 Silverberg, J. S.  
 Simon, Mrs. Hattie  
 Sloss, Joseph  
 Sloss, Leon

Sloss, Louis  
 Sloss, Hon. M. C.  
 Sloss, Mrs. Sarah  
 Smith, Robert Hays  
 Smith, W. T.  
 Somers, Dr. Geo. B.  
 Somers, Mrs. Kate Burbank  
 Spreckels, A. B.  
 Spreckels, John D., Jr.  
 Spreckels, Rudolph  
 Sproule, Wm.  
 Starr, Geo. W.  
 Stern, Abraham  
 Stern, Jacob  
 Stern, Sigmund  
 Stetson, Harry N.  
 Stillman, Dr. Stanley  
 Sussman, S.  
 Satro, Charles  
 Talbot, F. C.  
 Talbot, W. H.  
 Tevis, Dr. Harry L.  
 Tevis, William S.  
 Tevis, Mrs. Wm. S.  
 Thomas, William  
 Thorsen, Mrs. W. R.  
 Tillmann, F., Jr.  
 Tobin, J. S.  
 Tobin, R. M.  
 Van Sicklen, F. W.  
 Vickerey, Atkins & Torrey  
 Volkmann, Geo. F.  
 Walker, Mrs. Cyrus  
 Walter, Mrs. I. N.  
 Wednesday Musical Club  
 Weill, Raphael  
 Williams, Thos. H.  
 Whittell, George  
 Wiel, Eli H.  
 Wiel, L. P.  
 Williams, Thas. R.  
 Wilson, J. C.  
 Winship, Emory  
 Wise, Otto Irving  
 Worden, Clinton E.  
 Zeile, Frederick W.



# The First National Bank

OF SAN FRANCISCO, CALIFORNIA

Capital	-	-	-	-	-	-	-	-	-	\$3,000,000.00
Surplus	-	-	-	-	-	-	-	-	-	1,500,000.00

Drafts for sale on the principal cities of Europe.

Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

## FIRST FEDERAL TRUST COMPANY.

Capital	-	-	-	-	-	-	-	-	-	\$1,500,000.00
---------	---	---	---	---	---	---	---	---	---	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

## THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	-	-	-	-	-	-	-	-	-	\$4.00 a year
Trunks stored	-	-	-	-	-	-	-	-	-	1.00 a month

Directors of the First National Bank and of  
the First Federal Trust Company:

John A. Hooper	J. K. Moffitt	Rudolph Spreckels
J. G. Hooper	S. G. Murphy	John W. Van Bergen
Thomas Jennings	James D. Phelan	Rolla V. Watt
James K. Lynch	M. L. Requa	George Whittell
Walter S. Martin	J. H. Skinner	Clinton E. Worden

High Grade  
California and Eastern

== BOND ==

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA

LOS ANGELES

CHICAGO



# The German Savings and Loan Society

SAVINGS

(The German Bank)

COMMERCIAL

(Members of the Associated Savings Banks of San Francisco.)

526 CALIFORNIA STREET

SAN FRANCISCO, CAL.

---

Guaranteed Capital	-	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	-	\$ 1,605,792.68
Employees' Pension Fund	-	-	-	-	-	-	\$ 113,473.47
Deposits June 30th, 1911	-	-	-	-	-	-	\$44,567,705.83
Total Assets	-	-	-	-	-	-	\$47,173,498.51

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

OFFICERS—President, N. Ohlandt; First Vice-President, Daniel Meyer; Second Vice-President and Manager, George Tourny; Third Vice-President, J. W. Van Bergen; Cashier, A. H. R. Schmidt; Assistant Cashier, William Herrmann; Secretary, A. H. Muller; Assistant Secretaries, G. J. O. Folte and Wm. D. Newhouse; Goodfellow, Eells & Orrick, General Attorneys.

BOARD OF DIRECTORS—N. Ohlandt, Daniel Meyer, George Tourny, J. W. Van Bergen, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse and W. S. Goodfellow.

MISSION BRANCH, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

RICHMOND DISTRICT BRANCH, 432 Clement Street, between 5th and 6th Avenues. For receipt and payment of Deposits only. W. C. Heyer, Manager.

# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

---

Third Concert Friday Afternoon, January 19, at 3:15

---

### PROGRAM

Schubert (1797-1828)..... Symphony No. 8, B minor "Unfinished"

- I. Allegro Moderato.
- II. Andante con moto.

Lalo (1823-1892) ..... "Symphonie Espagnole" for Violin and Orchestra

MR. EDUARD TAK, Soloist

- I. Allegro non troppo.
- II. Scherzando.
- III. Andante.
- IV. Rondo.

### PAUSE

Stock.....Symphonic Waltzes

Wagner (1813-1383).....Ride of the Valkyries

---

MANAGER.....WILL. L. GREENBAUM



"FAST BIND, FAST FIND;  
A PROVERB NEVER STALE IN THRIFTY MIND."

---

**1904—MASSIVE, SOLID, INDESTRUCTIBLE—1912**

**Mercantile Trust Company  
of San Francisco  
SAFE DEPOSIT VAULTS**

---

Carefully Guarded Access, Prompt and Efficient Service  
Impregnable Vaults Insure to Patrons the Safe and  
Confidential Transaction of Safe Deposit Business.

---

Six Thousand Safe Deposit Boxes.      Forty Coupon Rooms  
Ladies' Parlors—Telephone Service

---

**The Largest and Strongest Storage Vault in the West.**

Special Storage of Gold and Silver Plate, Heirlooms,  
Consular and Corporate Records, Bond Plates,  
Bullion, Furs and Paintings.

*The Overnight Care of Ledgers a Specialty.*

---

Inspection is Cordially Invited.

---

464 CALIFORNIA STREET, SAN FRANCISCO, CALIFORNIA

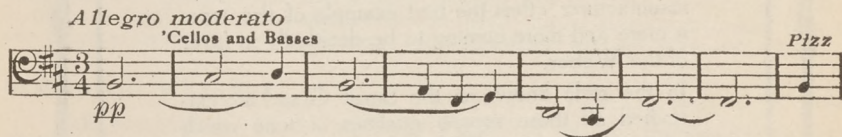
## ANNOTATIONS

### UNFINISHED SYMPHONY IN B MINOR - - - - Schubert

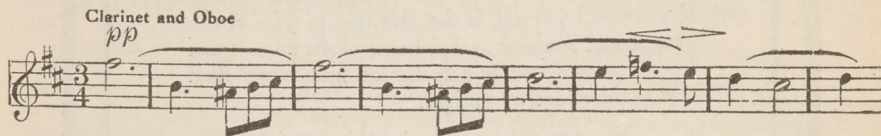
FRANZ PETER SCHUBERT (born near Vienna, January 31, 1797; died in Vienna, November 19, 1828) began the composition of this incomparable symphony October 30, 1822, but he never heard it performed and this beautiful work of art remained unknown for nearly half a century, until rescued from obscurity in 1865. It was first performed in Vienna, December 17, 1865, since which time it has become a cherished favorite in all concert rooms. The Seattle Symphony Orchestra has played it several times. It is familiarly known as the "Unfinished" symphony because it has only two of the four usual movements. A few measures of a third movement (a Scherzo) were begun, but, as far as is known, the fourth or final movement was not even begun. However, this symphony is "unfinished" only in name. It is as complete and as perfect a work of art as anything in the entire domain of music.

It has been suggested by an eminent critic (Mr. W. E. Duncan) that the first movement of this symphony suggests the restless surging of the sea. He writes: "It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid, has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B minor symphony—without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind."

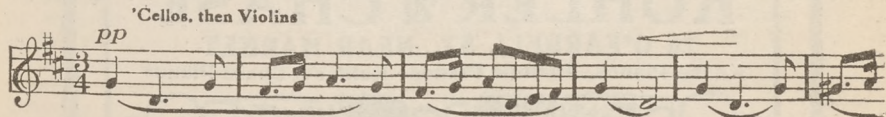
The symphony begins (Allegro moderato, B minor, 3-4) with a mysterious minor melody



softly played by the 'cellos and basses alone. Then ensues an accompaniment figure for the strings preceding the entrance of the beautiful plaintive theme

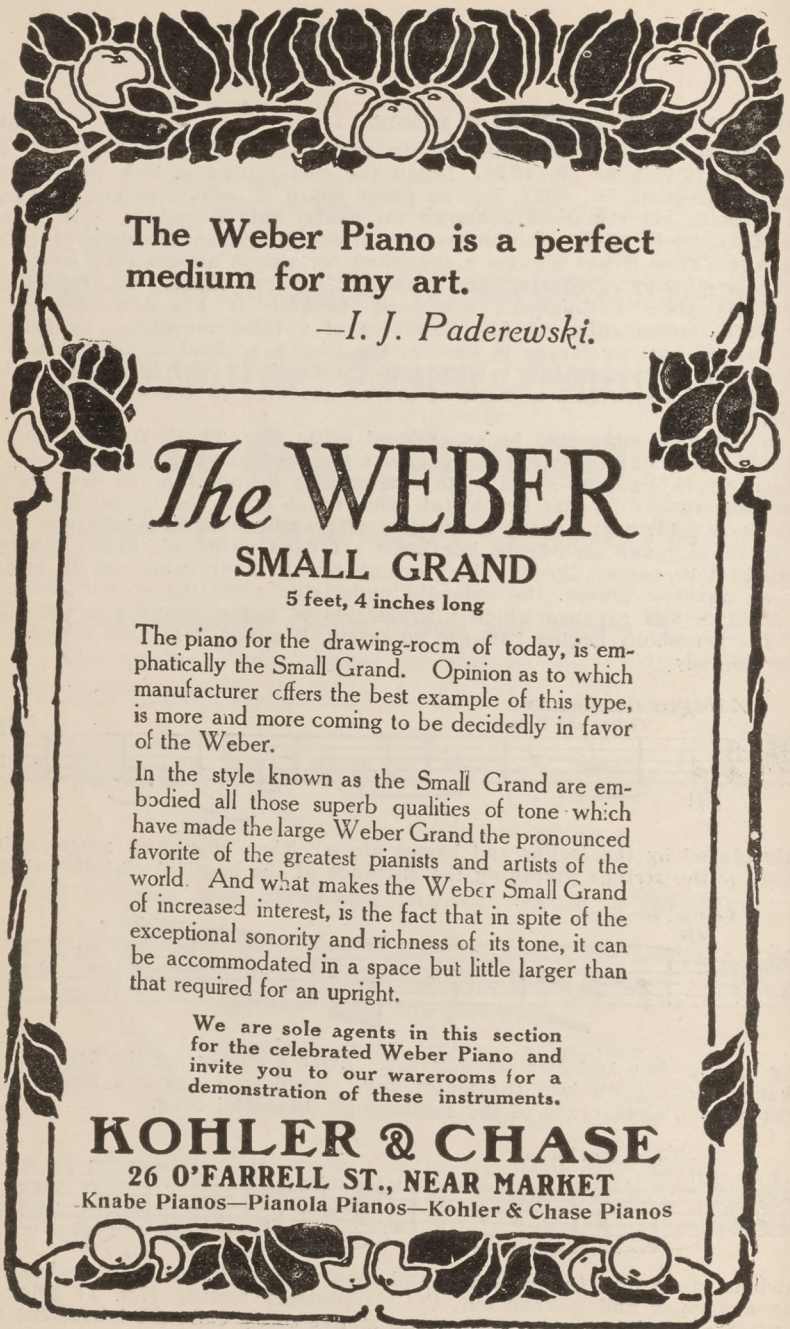


sung by the oboe and clarinet together. After a climax for the full orchestra, a happy modulation into the major key, played by horns and bassoons, prepares for the appearance of the entrancingly beautiful song,



which is given first to the 'cellos and then to the violins. These themes are then developed and worked out, the introductory melody (Ex. 1) being used to effect a stirring climax. This same motive softly ends the movement which it had previously begun.





The Weber Piano is a perfect  
medium for my art.

—I. J. Paderewski.

## *The* WEBER SMALL GRAND

5 feet, 4 inches long

The piano for the drawing-room of today, is emphatically the Small Grand. Opinion as to which manufacturer offers the best example of this type, is more and more coming to be decidedly in favor of the Weber.

In the style known as the Small Grand are embodied all those superb qualities of tone which have made the large Weber Grand the pronounced favorite of the greatest pianists and artists of the world. And what makes the Weber Small Grand of increased interest, is the fact that in spite of the exceptional sonority and richness of its tone, it can be accommodated in a space but little larger than that required for an upright.

We are sole agents in this section  
for the celebrated Weber Piano and  
invite you to our warerooms for a  
demonstration of these instruments.

### KOHLER & CHASE

26 O'FARRELL ST., NEAR MARKET

Knabe Pianos—Pianola Pianos—Kohler & Chase Pianos



## ANNOTATIONS—Continued

The slow movement (*Andante con motto*, E major, 3-8) of this all too brief symphony, is a gem of incomparable beauty. "Melody such as here must have come from fairyland or from some enchanted country which composers would fain visit could they bring away such strains. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage from the 'Merchant of Venice'" quoted above.

The first theme, a lyric of pure unalloyed beauty, played by the violins, is preceded by a few introductory chords played by horns and bassoons, over descending (*pizzicato*) passages for basses. A sudden but fitting modulation to the relative minor key, prepares for the entrance, of the second principal melody, a simple but fascinating melody for clarinet, oboe and flute with murmuring syncopated harmonies in the strings. After a few contrasting outbursts in the development of these two chief themes, the movement ends quietly with a modified repetition of the opening chords. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle drums and strings.

### **SYMPHONIE ESPAGNOLE, for Violin and Orchestra - - - Lalo**

This work by Edwin Lalo, the French composer of many orchestral works, operas, songs, etc., is one of the favorites of the violin virtuosi. Although called a "Symphonie," it is in reality a "Concerto," and one that is replete with beauties not only for the soloist, but for the entire orchestra as well. It is perhaps familiar to our concert-goers with piano accompaniment, but with the original orchestral setting many new beauties will be revealed.

### **SYMPHONIC WALTZES - - - Stock**

This composition is the work of Frederick Stock, the conductor of the Thomas Orchestra of Chicago. Mr. Stock was associated with the late Theodore Thomas for many years and succeeded him as director of what was then called "The Chicago Orchestra," the name being subsequently changed to "The Thomas Orchestra" in memory of the great musician who has often been called "The Father of the Symphony Orchestra in America."

Although gifted with exceptional talent as a composer Mr. Stock's duties as director of the orchestra have left him but little time for his work along these lines. The number on today's program is one that has been played by the principal orchestra of the world and has met with the highest encomiums from the most eminent authorities.

### **THE RIDE OF THE VALKYRIES (from the Opera "Die Walkure"), Wagner**

This number, through its frequent appearance on concert program, becomes so familiar to our audiences that there is scarcely anything new or of especial interest to be said concerning it. Designed for the theater, it makes its direct appeal to the senses, and captures through its brilliancy and vivid orchestral colorit, rather than through the beauty of its themes or their musical development. It is Wagner, as a colorist, at his best: a splendid example of all the resources of the modern orchestra to the purpose of pictorial decoration.



# Crocker Safe Deposit Vaults.

CROCKER BUILDING

Junction Post and Market Streets

SAN FRANCISCO



## THE ACME OF PROTECTION

Visit these splendid vaults and investigate our methods of safeguarding your property. Once you learn the value of having a safe deposit box with us you will never be without this insurance against worry.

Boxes Rent from \$4.00 a Year and Upwards.

JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7



# ANNOUNCEMENTS

---

The Third POPULAR CONCERT will be given at

THE CORT THEATER

Friday Afternoon, January 26, at 3:15.

## PROGRAM.

Tschaikowsky - - - - - March Slav

Mozart, Overture - - - - - The Magic Flute

Tschaikowsky, "The Nutcracker"—

(a) Trepak (Russian Dance).

(b) Dance of the Candy Fairy.

(c) Arabian Dance.

(d) Reed Pipe Dance.

(e) Waltz of the Flowers.

Saint-Saens - - - - - Prelude to "The Deluge"

Violin Solo, Eduard Tak

Wagner, "Overture" - - - - - Tannhauser

Prices—Orchestra, \$1.00. Balcony, \$1.00, 75 and 50 cts. Gallery, 25 cts.

Box Office will open at Sherman, Clay & Co.'s and Kohler and Chase's, Monday, January 22d.

---

## THE SECOND "POP" CONCERT IN OAKLAND.

Ye Liberty Playhouse, Thursday Afternoon, January 25th.

## PROGRAM

1. March Slav, - - - - - Tschaikowsky

2. Overture, "The Magic Flute" - - - - - Mozart

3. Violin Solo, "Rondo Capriccioso"—Saint-Saens - Mr. Eduard Tak

4. "Theme and Variations" from "Suite No. 1" - - - - - Moskowsky

5. Overture, "Tannhauser," - - - - - Wagner

Seats on sale at Ye Liberty Box Office Monday, January 22d.



# Wells Fargo Nevada National Bank

OF SAN FRANCISCO

2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	\$5,000,000.00
TOTAL		<u>\$11,000,000.00</u>

---

## OFFICERS:

ISAIAS W. HELLMAN - President  
I. W. HELLMAN, JR. - Vice-President  
F. L. LIPMAN - - Vice-President  
JAMES K. WILSON - Vice-President  
FRANK B. KING - - - Cashier  
W. McGAVIN - Assistant Cashier  
E. L. JACOBS - Assistant Cashier  
C. L. DAVIS - Assistant Cashier  
A. D. OLIVER - Assistant Cashier  
A. B. PRICE - Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
WILLIAM SPROULE	JAMES K. WILSON
F. L. LIPMAN	

---

SAFE DEPOSIT VAULTS

WILL L. GREENBAUM

PRESENTS



# DE PACHMANN

PIANIST

SCOTTISH RITE AUDITORIUM

Sunday Afternoon, January 28, at 2:30

Tuesday Evening, January 30, at 8:15

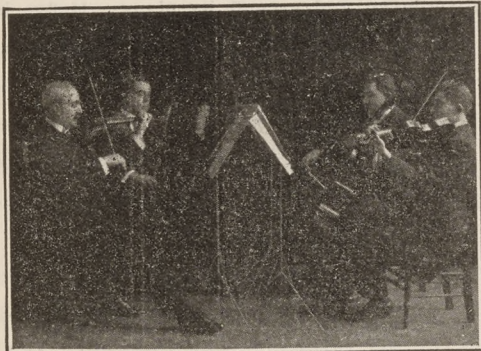
Sunday Afternoon, February 4, at 2:30

Seats, \$2.00, \$1.50 and \$1.00, ready next Wednesday at  
Sherman Clay & Co's and Kohler & Chase's.

## DE PACHMANN IN OAKLAND

Thursday Afternoon, February 1st, at Ye Liberty.

Baldwin Piano Used



## The Beel Quartet

SECOND CONCERT

This Sunday Afternoon, Jan. 21, at 2:30

COLONIAL BALL ROOM, ST. FRANCIS HOTEL

Tickets, \$1.00, at Sherman, Clay & Co's, Kohler & Chase's  
and at Hall the day of Concert.

### PROGRAM

Quintet for Strings and Clarinet.....*Mozart*  
Sonata for Violin and Piano.....*Franck*  
Quartet C Minor Op. 18.....*Beethoven*

MRS. MARIE WILSON STONEY, Pianist

COMING—MME. SCHUMANN-HEINK



## TO THE PUBLIC.

The Board of Governors of the MUSICAL ASSOCIATION earnestly appeals to all public-spirited citizens of San Francisco, Oakland and neighboring cities, as well as to all who hope for the development of artistic ideals in this State, to aid in the movement to establish a permanent Symphony Orchestra. The generosity of those who have already become Founders of the Association has made possible the limited season of concerts, which has met at the outset with such enthusiastic appreciation on the part of the public. The Board of Governors hopes to be able to enlarge and extend its plans. If five hundred Founders can be secured an Orchestra of a high character would be assured, and its permanent and exclusive use by the Association made possible. Not only would the standard of the orchestra be raised, if it were made up of musicians who could give it their exclusive time, but concerts could be given much more frequently, in the evening as well as in the afternoon, in this and other cities of the State.

If those who are willing to join in supporting the project as Founders will send their names to Mr. John Rothschild, Secretary, Market and Spear streets, they may feel assured of the thanks of the Association and of the grateful appreciation of the music loving public.

The cost of a Founder's membership is \$100.00 annually for five years.

# Musical Association of San Francisco

---

## FOUNDERS

Anderson, F. B.	Crocker, C. H.	Gunst, M. A.
Apperson, Randolph W.	Crocker, Charles T.	Haas, Mrs. Wm.
Armsby, J. K.	Crocker, Ethel W.	Hale, Reuben B.
Babcock, Harry	Crocker, Henry J.	Hammon, W. P.
Babcock, William	Crocker, Miss Jennie A.	Hammond, A. B.
Baker, Wakefield	Crocker, William H.	Hanchett, L. E.
Barkan, Dr. A.	Crocker, Mrs. William H.	Hanford, R. G.
Barneson, J. I.	Davis, W. S.	Hart, Benno
Barth, Jacob	Deering, Frank P.	Harvey, Mrs. Louise
Beale, Mrs. Truxton	de Sabla, E. J., Jr.	Hecht, Bert R.
Beaver, Mrs. G. W.	de Young, M. H.	Hecht, Elias M.
Berry, T. B.	Dohrmann, A. B. C.	Hecht, Mrs. Helen
Beylard, E. D.	Donohoe, J. A.	Heller, E. S.
Bissinger, Samuel	Down Town Association	Heller, Moses
Blanding, Gordon	Drum, F. G.	Hellman, Isaias W.
Bloom, Jonas	Eells, Mrs. Charles P.	Hellman, I. W., Jr.
Bocqueraz, Leon	Ehrman, A. L.	Henshaw, Mrs. W. G.
Borel, Antoine	Ehrman, M.	Herrin, Wm. F.
Bothin, Ellen Chabot	Ehrman, Sidney M.	Herzstein, Dr. Morris
Bourn, W. B.	Eloesser, A.	Holton, L. J.
Bourne, Mrs. W. B.	Esberg, Alfred I.	Hooker, C. Osgood
Bowles, P. E.	Esberg, Milton H.	Hooper, Albert C.
Boyd, Mrs. John F.	Eyre, Edward L.	Hooper, Mrs. Geo. W.
Brenner, Gustav	Eyre, R. M.	Hooper, Connolley & Beatty
Britton, John A.	Fleishhacker, Mrs. A.	Hopkins, E. W.
Burk, Mrs. A. N.	Fleishhacker, Herbert	Hotaling, R. M.
Eyrne, J. W.	Fleishhacker, Mortimer	Hovey, Chester L.
Cahn, Mayer I.	Flood, Miss C. J.	Howard, Mrs. Emma Shafter
Campbell, D. Y.	Flood, Mrs. J. L.	Hume, Mrs. William
Cameron, Geo. T.	Folger, J. A.	Huntington, Mrs. M. A.
Carolan, Francis	Fries, William	Huntington, Marian
Carson, Mrs. Blanche M.	Frink, Dr. George K.	Irwin, W. G.
Cartwright, F. G.	Garritt, George S.	Jacobi, J. J.
Casserly, Mrs. J. B.	Gerstle, Mrs. Hannah	Johnson, Mrs. Frank S.
Chamberlain, Selah	Gerstle, William L.	Jordan, J. C.
Chanslor, J. A.	Ghirardelli, D.	Kains, Archibald C.
Clark, Chas. W.	Goldstein, S. L.	Keith, John M.
Clark, Mrs. C. W.	Gordon, Mrs. Mackenzie	Kaufman, William
Clark, Richard A.	Grant, Joseph D.	Kerr, Mark B.
Clark, Warren D.	Green, Charles E.	King, Homer S.
Clinch, C. E.	Gregg, Wellington, Jr.	Kittle, Mrs. J. G.
Coleman, Edward	Griffin, Frank W.	Kohl, C. Frederick
Coleman, Mrs. James V.	Griffith, Miss A. S.	Kohl, Mrs. Wm.
Coleman, John C.	Guggenhime, D. J.	Kohler & Chase
Coryell, J. B.	Guggenhime, Mrs. Leon	Koshland, Mrs. Marcus S.



# The Hibernia Savings and Loan Society

## HIBERNIA BANK

(Incorporated 1864)

---

JAMES R. KELLY.....President

R. M. TOBIN.....Secretary

(Member of Associated Savings Bank of San Francisco)

---

ASSETS       -       -       -       -       -       \$57,296,947.50

Number of Depositors       -       81,452

Average Amount of Deposits       -       -       -       \$654.00

RESERVE FUND       -       -       -       \$4,000,000.00

## FOUNDERS—Continued

Koster, Frederick J.	Page, Charles	Sloss, Louis
Law, Dr. Hartland	Palace Hotel Company	Sloss, Hon. M. C.
Lawson, John	Patrizi, Ettore	Sloss, Mrs. Sarah
Lengfeld, A. L. M.D.	Payson, Albert H.	Smith, Robert Hays
Lent, Eugene	Peyton, W. C.	Smith, W. T.
Lent, Geo. H.	Pierce, Mrs. Ira	Somers, Dr. Geo. B.
Levi, Mrs. Fannie	Pillsbury, Mrs. Horace D.	Somers, Mrs. Kate Burbank
Levison, J. B.	Pinckard, Geo. Monroe	Spreckels, A. B.
Liebmann, Maurice	Polk, Willis	Spreckels, John D., Jr.
Lillenthal, Mrs. Bertha G.	Pope, Mrs. George A.	Spreckels, Rudolph
Lillenthal, E. R.	Putnam, Osgood	Sproule, Wm.
Lillenthal, Jesse W.	Raas, Joseph C.	Starr, Geo. W.
Lyons, Mrs. E. G.	Raiss, Carl	Stern, Abraham
Mabury, Miss Carlotta	Ramsdell, H. V.	Stern, Jacob
Mack, J. J.	Redding, Joseph D.	Stern, Sigmund
Mahony, John J.	Reid, Merritt J.	Stetson, Harry N.
Manheim, Henry S.	Reid, J. W.	Stillman, Dr. Stanley
Martin, Mrs. Eleanor	Reid, Merritt J.	Sussman, S.
Martin, John	Reis, F., Jr.	Sutro, Charles
Matson, Wm.	Revett, Mrs. B. S.	Talbot, F. C.
McAllister, Elliott	Rideout, Phebe M.	Talbot, W. H.
McAllister, M. Hall	Rixford, Dr. Emmet	Tevis, Dr. Harry L.
McCormick, E. O.	Rosenstirn, A. M.	Tevis, William S.
McCreary, Mrs. Fannie C.	Rosenstirn, Dr. Julius	Tevis, Mrs. Wm. S.
McCutchen, Mrs. E. J.	Rosenstock, Mrs. S. W.	Thomas, William
McGregor, John A.	Rothschild, John	Thorsen, Mrs. W. R.
McKee, John D.	Rothschild, Dr. Max	Tillmann, F., Jr.
Merrill, Charles W.	Samuels, Louis T.	Tobin, J. S.
Metson, W. H.	Sanborn, Mrs. F. G.	Tobin, R. M.
Meyer, John Henry	Schlessinger, B. F.	Van Sicklen, F. W.
Meyerfeld, M., Jr.	Schilling, A.	Vickerey, Atkins & Torrey
Miller, Prof. Adolph C.	Schloss, Mrs. Florence F.	Volkmann, Geo. F.
Mintzer, William	Schmoll, Dr. E.	Walker, Mrs. Cyrus
Moffitt, Herbert C.	Schwabacher, Mrs. Louis	Walter, Mrs. I. N.
Monteagle, Louis F.	Schwartz, Samuel	Wednesday Musical Club
Monteagle, Mrs. Louis F.	Scott, Mrs. Henry T.	Weill, Raphael
Moore, Chas. C.	Seale, Mrs. H. W.	Williams, Thos. H.
Morgan, Eleanor Wilcox	Selfridge, Dr. Grant	Whittell, George
Moss, S. A.	Sharon, Frederick W.	Wiel, Eli H.
Newhall, W. Mayo	Sharon, Mrs. Frederick W.	Wiel, L. P.
Nickel, J. Leroy	Sherman, Clay & Co.	Williams, Thas. H.
Noble, H. H.	Shreve & Co.	Wilson, J. C.
Nuttall, Mrs. J. R. K.	Silverberg, J. S.	Winship, Emory
O'Connor, Mrs. M. J.	Simon, Mrs. Hattie	Wise, Otto Irving
Oliver, Wm. Letts	Sloss, Joseph	Worden, Clinton E.
Pacific Music Society	Sloss, Leon	Zeile, Frederick W.



# The First National Bank

## OF SAN FRANCISCO, CALIFORNIA

Capital	- - - - -	\$3,000,000.00
Surplus	- - - - -	1,500,000.00

Drafts for sale on the principal cities of Europe.

Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

FIRST FEDERAL TRUST COMPANY.

Capital	- - - - -	\$1,500,000.00
---------	-----------	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	- - - - -	\$4.00 a year
Trunks stored	- - - - -	1.00 a month

Directors of the First National Bank and of the First Federal Trust Company:

John A. Hooper	J. K. Moffitt	Rudolph Spreckels
J. G. Hooper	S. G. Murphy	John W. Van Bergen
Thomas Jennings	James D. Phelan	Rolla V. Watt
James K. Lynch	M. L. Requa	George Whittell
Walter S. Martin	J. H. Skinner	Clinton E. Worden

High Grade  
California and Eastern

=====**BONDS**=====

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA

LOS ANGELES

CHICAGO



# The German Savings and Loan Society

SAVINGS

(The German Bank)

COMMERCIAL

(Members of the Associated Savings Banks of San Francisco.)

526 CALIFORNIA STREET

SAN FRANCISCO, CAL.

---

Guaranteed Capital	-	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	-	\$ 1,631,282.84
Employees' Pension Fund	-	-	-	-	-	-	\$ 131,748.47
Deposits December 30th, 1911	-	-	-	-	-	-	\$46,205,741.40
Total Assets	-	-	-	-	-	-	\$48,837,024.24

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

OFFICERS—N. Ohlandt, President; George Tourny, Vice-President and Manager; J. W. Van Bergen, Vice-President; A. H. R. Schmidt, Cashier; William Herrmann, Assistant Cashier; A. H. Muller, Secretary; G. J. O. Folte and Wm. D. Newhouse, Assistant Secretaries; Goodfellow, Eells & Orrick, General Attorneys.

BOARD OF DIRECTORS—N. Ohlandt, George Tourny, J. W. Van Berger, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse, W. S. Goodfellow and A. H. R. Schmidt.

MISSION BRANCH, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

RICHMOND DISTRICT BRANCH, 601 Clement Street, Corner 7th Avenue. For receipt and payment of Deposits only. W. C. Heyer, Manager.

MUSICAL ASSOCIATION OF SAN FRANCISCO

Maintaining the

# San Francisco Orchestra

HENRY HADLEY, Conductor

---

SECOND POPULAR CONCERT

Cort Theater

SUNDAY AFTERNOON, JANUARY 14, AT 2:30

---

MANAGER : WILL L. GREENBAUM

001304. j29

Manager. - - - WILL L. GREENBAUM



## The Third Symphony Concert

will be given

Friday Afternoon, January 19

CORT THEATER

### PROGRAM

1. Symphony "Unfinished" .....Schubert
2. "Symphonie Espagnole" for violin and orchestra...Lalo  
Soloist, Eduard Tak
3. Symphonic Waltzes.....Stock
4. "Ride of the Valkyries" .....Wagner

---

## The Third Popular Concert

will be given

Friday Afternoon, January 26th, at 3:15

CORT THEATER

The Program will include Tschaikowsky's "March Slav," Mozart's Overture, "The Magic Flute," five numbers from Tschaikowsky's "The Nutcracker Suite," Selections from Puccini's "La Tosca," Saint-Saens' Prelude to "The Deluge" (Violin Solo, Mr. Tak), and Wagner's Overture, "Tannhauser."

---

## Second "Pop" Concert

IN OAKLAND

Thursday Afternoon, January 25th, at 3:15

---

At the Fourth Symphony Concert, Friday Afternoon,  
February 2d.

VLADIMIR DE PACHMANN

will play Chopin's "Concerto" in E minor

## PROGRAM

---

NICOLAI. ....Overture, "The Merry Wives of Windsor"

MOSZKOWSKI....."Theme and Variations" from Suite in F

WAGNER .....Selections from "Lohengrin"

GRIEG .....Suite "Peer Gynt"

(a) In the Morning

(b) Asa's Death

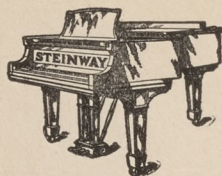
(c) Anitra's Dance

(d) In the Hall of the Mountain King

HERBERT....."Irish Rhapsody"

Motto, "Erin, O! Erin"





# Steinway Pianos

## Remain Unexcelled

From the very beginning of its production the STEINWAY gained a lead over other pianos, which it has constantly maintained.

In the line of real improvements—not mere fads that are used as “talking points” by salesmen—the STEINWAY has always been, and now is, the pioneer.

Those who may have been led to believe that the STEINWAY is resting on laurels won in the past are urged to make a critical comparison between it and other makes.

The result will be a conviction that the STEINWAY is still far above its nearest followers.

Sherman  & Co.

Sutter and Kearny Sts., San Francisco

14th and Clay Sts., Oakland

MUSICAL ASSOCIATION OF SAN FRANCISCO

Maintaining the

# San Francisco Orchestra

HENRY HADLEY, Conductor

---

## SECOND OAKLAND CONCERT

A Popular Program

AT

YE LIBERTY PLAYHOUSE

Thursday Afternoon, January 25, at 3:15

---

MANAGER : WILL L. GREENBAUM

001003.tif

Manager. - - - WILL L. GREENBAUM



## The Fourth Symphony Concert

will be given at Cort Theater

Friday Afternoon, February 2, at 3:15

---

### PROGRAM

Symphony No. 2, "The Four Seasons".....Hadley  
Concerto, E minor (Piano and Orchestra).....Chopin  
Soloist, Vladimir de Pachmann  
Suite Goldoniani .....Bossi  
(For String Orchestra)  
Overture, "The Bartered Bride".....Smetana

---

## The Fourth Popular Concert

will be given

Friday Afternoon, February 9, at 3:15

The program will include "March Rakoczy," Berlioz; Overture, "Herod," Hadley; "A Sketch from the Steppes," Borodine; Ballet Music from "Sylvia," Delibes; Introduction 3rd Act "Lohengrin," Wagner.

---

At the Fifth Symphony Concert the program will include Brahms's Symphony No. 1 and Debussy's "L'Après midi d'un Faune."

---

### EFREM ZIMBALIST

the young Russian violin virtuoso, will be soloist at the Sixth Symphony Concert. Beethoven's "Eroica" Symphony and Richard Strauss' tone poem, "Don Juan," will be performed on this occasion.

## PROGRAM

---



TSCHAIKOWSKY....."March Slav"

MOZART.....Overture, "The Magic Flute"

SAINT-SAENS....."Rondo Capriccioso" for Violin  
Mr. Eduard Tak

MOSZKOWSKI...Theme and Variations from Suite in F  
(Written for the London Philharmonic Society)

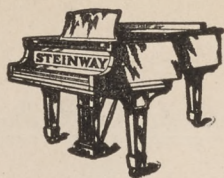
WAGNER.....Overture, "Tannhauser"

---

COMING! Thursday Afternoon, February 1

DE PACHMANN, Pianist





# Steinway Pianos

## Retain Their Lead Over All Others

From the very beginning of its production the STEINWAY gained a lead over other pianos, which it has constantly maintained.

Although being pioneers in every real improvement, its makers have always avoided the introduction of innovations of questionable value and of such "fads" as are used as mere "talking points" by salesmen.

Those who may have been led to believe that the STEINWAY is resting on laurels won in the past are urged to make a critical comparison between it and other makes.

The result will be a conviction that the STEINWAY is still far above its nearest followers.

Sherman  & Co.

Sutter and Kearny Sts., San Francisco

14th and Clay Sts., Oakland

MUSICAL ASSOCIATION OF SAN FRANCISCO

Maintaining the

# San Francisco Orchestra

HENRY HADLEY, Conductor

---

THIRD POPULAR CONCERT

Cort Theater

FRIDAY AFTERNOON, JANUARY 26, AT 3:15

---

MANAGER : WILL L. GREENBAUM



## The Fourth Symphony Concert

will be given at Cort Theater

Friday Afternoon, February 2, at 3:15

---

### PROGRAM

Symphony No. 2, "The Four Seasons".....Hadley  
Concerto, E minor (Piano and Orchestra).....Chopin  
Soloist, Vladimir de Pachmann  
Suite Goldoniani .....Bossi  
(For String Orchestra)  
Overture, "The Bartered Bride".....Smetana

---

## The Fourth Popular Concert

will be given

Friday Afternoon, February 9, at 3:15

The program will include "March Rakoczy," Berlioz; Overture, "Herod," Hadley; "A Sketch from the Steppes," Borodine; Ballet Music from "Sylvia," Delibes; Introduction 3rd Act "Lohengrin," Wagner.

---

At the Fifth Symphony Concert the program will include Brahms's Symphony No. 1 and Debussy's "L'Après midi d'un Faune."

---

### EFREM ZIMBALIST

the young Russian violin virtuoso, will be soloist at the Sixth Symphony Concert. Beethoven's "Eroica" Symphony and Richard Strauss' tone poem, "Don Juan," will be performed on this occasion.

## PROGRAM

---

TSCHAIKOWSKY....."March Slav"

MOZART.....Overture, "The Magic Flute"

TSCHAIKOWSKY.....From "The Nutcracker Suite"

(By request)

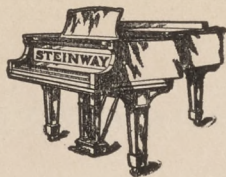
1. Trepak (Russian Dance)
2. Dance of the Candy Fairy
3. Arabian Dance
4. Reed Pipe Dance
5. Waltz of the Flowers

SAINT-SAENS.....Prelude to "The Deluge"

Violin Solo, Mr. Eduard Tak

WAGNER.....Overture, "Tannhauser"





# Steinway Pianos

Retain Their Lead  
Over All Others

From the very beginning of its production the STEINWAY gained a lead over other pianos, which it has constantly maintained.

Although being pioneers in every real improvement, its makers have always avoided the introduction of innovations of questionable value and of such "fads" as are used as mere "talking points" by salesmen.

Those who may have been led to believe that the STEINWAY is resting on laurels won in the past are urged to make a critical comparison between it and other makes.

The result will be a conviction that the STEINWAY is still far above its nearest followers.

Sherman  & Co.

Sutter and Kearny Sts., San Francisco

14th and Clay Sts., Oakland



# Fourth "POP" Concert

— THE —

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

### CORT THEATER

Friday Aft., FEB. 9th, at 3:15

SPECIAL ENGAGEMENT!!

MME.

## ELSA RUEGGER

### Violoncello Virtuosa

"One of the World's Greatest Cello Soloists"—(London Times)

"There is genius and Musical Wealth in her grasp of the instrument"—  
(Pittsburg Dispatch)

"Mme. Ruegger proved herself a thorough artist both in musical feeling  
and technical bravura"—(New York Herald)

"Mme. Ruegger's success achieved the proportions of a triumph"—(Paris  
'Le Monde Musicales)

#### PROGRAM:

BERLIOZ . . . "Rakoczy March" from "The Damnation of Faust"  
HADLEY . . . Overture "Herod". After Stephen Philip's Tragedy  
(First time in San Francisco)  
VIOLONCELLO SOLOS, (a) Bruch . . . Kol. Nidrei  
" . . . (b) Boellman . . . Symphonic Variations

#### Elsa Ruegger

BORODIN . . . "Sketch from the Steppes of Middle Asia"  
(First time in San Francisco)  
DELIBES . . . Ballet Music, "Sylvia"  
WAGNER . . . Introduction 3rd Act "Lohengrin"

Notwithstanding this Engagement Extraordinary of  
ELSA RUEGGER as Special Soloist, the same

...Popular Prices Will Prevail...

Orchestra, \$1.00. -:- Balcony, 75 cts. and 50 cts.  
Gallery Seats, 25 cts.

Box Offices at Sherman, Clay & Co's and Kohler & Chase's

Manager, - - - WILL L. GREENBAUM



Fourth "POP" Concert

IN FRANCISCO ORCHESTRA

HERBERT HARRIS, Conductor

CORT THEATER

Friday, Feb. 9th, at 8:15

SPECIAL ENGAGEMENT!!

EXCLUSIVE

ELSA RUEGGER

Violoncello Virtuosa

It is the *Waltz* of the *Waltz* (London Times)  
and a *Waltz* and *Waltz* (London Times)  
and a *Waltz* and *Waltz* (London Times)  
and a *Waltz* and *Waltz* (London Times)  
and a *Waltz* and *Waltz* (London Times)  
and a *Waltz* and *Waltz* (London Times)

PROGRAM

1. *Waltz* (London Times)  
2. *Waltz* (London Times)  
3. *Waltz* (London Times)  
4. *Waltz* (London Times)  
5. *Waltz* (London Times)  
6. *Waltz* (London Times)

Elsa Ruegger

7. *Waltz* (London Times)  
8. *Waltz* (London Times)  
9. *Waltz* (London Times)  
10. *Waltz* (London Times)  
11. *Waltz* (London Times)  
12. *Waltz* (London Times)

Popular Prices Will Prevail...

Box 51.00 - Balcony 75 cts and 50 cts  
Gallery seats 25 cts

Admission to Section 100 & 100 and 100 & 100

# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

---

Fourth Concert Friday Afternoon, February 2, at 3:15

---

### PROGRAM

- Hadley (1874.....).....Symphony No. 2, "The Four Seasons" Op. 30
- I. Winter—(Moderato maestoso.)
  - II. Spring—(Allegretto con moto.)
  - III. Summer—(Andante.)
  - IV. Autumn—(Andante con moto. Allegro molto - Andante con moto)

Chopin (1810-1849).....Concerto for Piano and Orchestra, E Minor, Op. 11  
Allegro maestoso.

Romance, Larghetto.

Rondo Vivace.

Soloist, VLADIMIR DE PACHMANN

### PAUSE

Bizet (1838-1875).....Suite "L'Arlesienne" No. 1

- I. Overture.
- II. Minuetto.
- III. Adagietto.
- IV. Carillon

Smetana (1824-1884).....Overture "The Bartered Bride"

BALDWIN PIANO USED.

---

MANAGER.....WILL. L. GREENBAUM



# Mercantile National Bank of San Francisco

Capital and Surplus - - \$3,000,000.00

## Officers

WILLIAM G. IRWIN  
Chairman of the Executive Committee

HENRY T. SCOTT  
President

JOHN D. MCKEE  
Vice-President and Cashier

W. F. BERRY  
Assistant Cashier

O. ELLINGHOUSE  
Assistant Cashier

## Directors

WILLIAM BABCOCK  
WAKEFIELD BAKER  
H. C. BREEDEN  
WARREN D. CLARK  
W. F. DETERT  
F. G. DRUM  
JOSEPH D. GRANT  
CHARLES E. GREEN  
JOSEPH HYMAN  
JOHN D. MCKEE  
OGDEN MILLS  
R. H. PEASE  
R. D. ROBBINS  
HENRY T. SCOTT  
M. S. WILSON

## A GENERAL BANKING BUSINESS TRANSACTED

Accounts of individuals, firms, corporations and banks solicited.

Collections given careful and prompt attention.

Reserve depositary for banks.

# Mercantile Trust Company of San Francisco

Capital - One Million Dollars

(Owned by Stockholders of Mercantile National Bank of San Francisco  
and Under Same Policy of Management)

R. M. SIMS - Trust Officer

Authorized to act as executor, trustee, administrator or guardian,  
and in all fiduciary capacities, on behalf of individuals,  
institutions or corporations.

Acts as trustee under mortgages and trust deeds made by  
individuals or corporations.

Registrar and transfer agent of bonds and stocks. Depositary  
under plans of reorganization or other agreements.

Documents and securities held in escrow. Securities held on deposit  
for safe keeping. Financial agent for non-residents.

## A GENERAL TRUST BUSINESS TRANSACTED

## SAFE DEPOSIT DEPARTMENT

P. T. RILEY - Manager

### Safe Deposit Vaults in a Safe Deposit Building

No overhead offices. No adjoining stores. Forty Coupon Rooms.  
6,000 Safe Deposit Boxes in sixteen sizes.

Four Assembly Rooms, suitable for meetings of corporations.  
Plate chests and bulky packages stored inside of special storage vault.

Ledger storage and overnight care of books a specialty.

Ladies' parlors. Telephone service.

Every convenience for use of clients or visitors.

Inspection cordially invited.

464 CALIFORNIA STREET

SAN FRANCISCO, CALIFORNIA



## ANNOTATIONS

### SYMPHONY IN F MINOR, NO 2, "The FOUR SEASONS," OP. 30, HADLEY

HENRY HADLEY (Born in Somerville, Mass., December 20, 1874), conductor of the San Francisco Orchestra, comes of a musical family. His father, Mr. S. Henry Hadley, instructor of singing in public schools and conductor, was his first teacher, and Mr. Arthur Hadley, another son, is a violoncellist in the Boston Symphony Orchestra. Mr. Hadley studied violin with Henry Heindl and Charles Allen, harmony with Stephen Emery and counterpoint with George W. Chadwick. Before he was twenty-one he had composed a dramatic overture, a string quartet, a trio, choruses and songs. In 1894 he went to Vienna and studied composition with Eusebius Mandyczewski, and while there, composed his third suite for orchestra. On his return to America, he took charge of the music department of St. Paul's School at Garden City, Long Island, N. Y.

His first symphony entitled "Youth and Life" was produced by Anton Seidl in New York in 1897. The list of Mr. Hadley's works includes four symphonies; three serious overtures for orchestra,—*"Hector and Andromache," "In Bohemia"* and an overture to Stephen Phillip's tragedy, *"Herod"*; three ballet suites; a Festival March; a prize cantata, *"In Music's Praise"* (performed in New York 1901); six Ballades for chorus and orchestra,—*"The Fairies," "In Arcady," "Lelawala,"* a Legend of Niagara, *"Jabberwocky," "Princess of Ys," "Legend of Grenada"*; three comic operas; String Quartet in A Major; String Trio in C major; Sonata in F major for violin and piano; anthems, part-songs, piano pieces, and more than 100 songs. Among his later works are a Symphonic Fantasia for orchestra; *"Salome,"* tone poem for orchestra after Wilde's tragedy, performed for first time by the Boston Symphony Orchestra April 13, 1907; *"Merlin and Vivian,"* a lyric drama for solo voices, chorus and orchestra; the third symphony in B minor; *"The Fate of Princess Kiyo; A Legend of Japan,"* a cantata for female voices and orchestra; a pianoforte quintet; church music; songs, *"Mondlicht," "Eilu-li," "Il pleut des petales de fleurs," "Remembrance"*; and five love songs (poems by Frederick Manley). His Rhapsody for orchestra, *"Culprit Fay,"* took the prize offered by the National Federation of Musical Clubs and was performed in May, 1909, at Grand Rapids, Mich., by the Theodore Thomas Orchestra conducted by Hadley. Mr. Stock has also given it in Chicago, Cincinnati and Detroit. Victor Herbert has conducted it in New York and the programme of the music festival at Memphis, Tenn., for April 27, 1910, included the *"Culprit Fay"* as one of the principal numbers. Mr. Hadley has just finished a new symphony, No 4 in D Minor, entitled *"North, East, South and West,"* and is now at work on a new cantata for mixed voices and orchestra, the subject of which is *"The Pearls of the Madonna,"* a story of Southern California. Last summer he finished *"The Nightingale and the Rose,"* a cantata for women's voices and orchestra after a prose tale by Oscar Wilde.

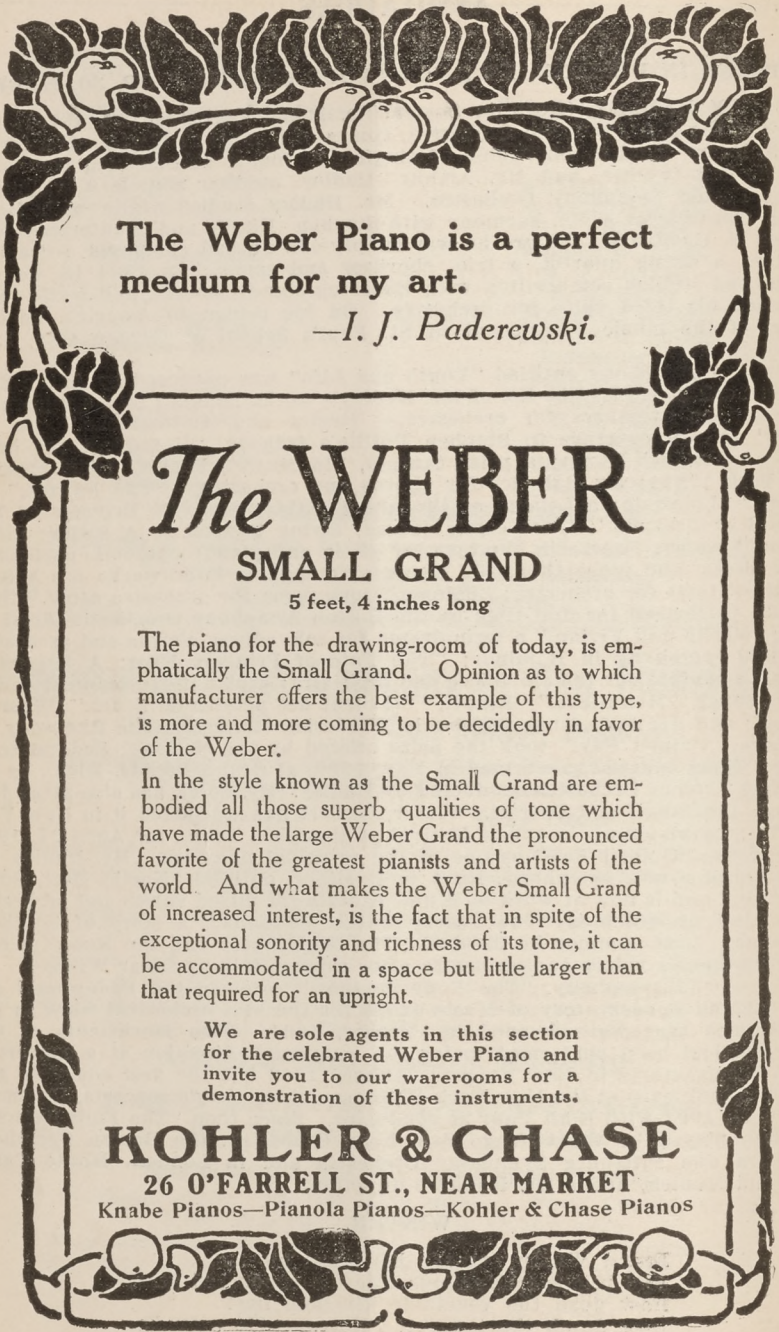
The second symphony, *"The Four Seasons,"* received the Paderewski and New England Conservatory of Music prizes for the best orchestral work in two competitions that were decided in October, 1901. Two movements of this symphony had been performed under the composer's direction at a concert in the Waldorf-Astoria in New York in January 1900 but the first complete performance took place at the New York Philharmonic Society's concerts, December 20 and 21, 1901 with Emil Paur as conductor. Since then *"The Four Seasons"* has been played by the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Pittsburgh Symphony Orchestra and in London, Monte Carlo, Paris and Munich, under Mr. Hadley's direction.

#### WINTER.

Dread Winter spreads his latest glooms,  
And reigns tremendous o'er the conquered year,  
How dead the vegetable kingdom lies!  
How dumb the tuneful! Horror wide extends  
His desolate domain.

James Thompson.





The Weber Piano is a perfect  
medium for my art.

—I. J. Paderewski.

# *The* WEBER

## SMALL GRAND

5 feet, 4 inches long

The piano for the drawing-room of today, is emphatically the Small Grand. Opinion as to which manufacturer offers the best example of this type, is more and more coming to be decidedly in favor of the Weber.

In the style known as the Small Grand are embodied all those superb qualities of tone which have made the large Weber Grand the pronounced favorite of the greatest pianists and artists of the world. And what makes the Weber Small Grand of increased interest, is the fact that in spite of the exceptional sonority and richness of its tone, it can be accommodated in a space but little larger than that required for an upright.

We are sole agents in this section  
for the celebrated Weber Piano and  
invite you to our warerooms for a  
demonstration of these instruments.

### KOHLER & CHASE

26 O'FARRELL ST., NEAR MARKET

Knabe Pianos—Pianola Pianos—Kohler & Chase Pianos



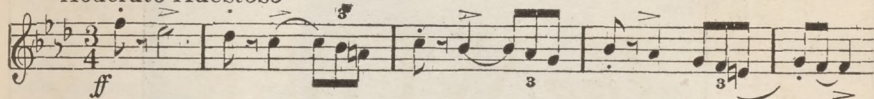
## ANNOTATIONS—Continued

But howling winter fled afar  
To hills that prop the Polar Star;  
And loves on deer-borne car to ride  
With barren darkness by his side,  
Round the shore where loud Lofoden  
Whirls to death the roaring whale,  
Round the hall where Runic Odin  
Howls his war-song to the gale;  
Save when adown the ravaged globe  
He travels on his native storm,  
Deflowering Nature's grassy robe  
And trampling on her faded form.

Thomas Campbell

The first movement of the Symphony ("WINTER" *moderato maestoso*, F minor, 3-4,) opens with a bold theme

### *Moderato Maestoso*



for full orchestra. Its strongly marked syncopated rhythm gives way to a subsidiary episode played legato by cellos and horn solo, after which the horn quartet, to syncopated viola and bass accompaniment introduces the second principal theme.

### Horns *Meno Mosso*



These several subjects are then extensively elaborated and developed in the 'working out' section after which the first theme is repeated by full orchestra, but this time the second theme is played by the woodwind instead of by the horns. This subject matter is worked up to a climax for full orchestra, after which the first theme is heard fortissimo (*Poco meno mosso*) now in the major key. An agitated coda ensues but the movement ends softly in bleak wintry minor.

## SPRING.

The airs and streams renew their joyous tune;  
The ants, the bees, the swallows reappear;  
Fresh leaves and flowers deck the dead season's bier.  
The loving birds now pair in every brake;  
And build their mossy homes in field and brake;  
And the green lizard, and the golden snake,  
Like unimprisoned flames, out of their trance awake.  
Through wood and stream and field and hill and ocean,  
A quickening life from the earth's heart has burst,  
As it has ever done, with change and motion,  
From the great morning of the world, when first  
God dawned on chaos; in its stream immersed,  
The lamps of heaven flash a softer light;  
All baser things pant with life's sacred thirst,  
Diffuse themselves; and spend in love's delight  
The beauty and the joy of their renewed might.

Percy Bysshe Shelley.

The second movement ("SPRING," *Allegretto con moto*, F major, 9-8) has a light tripping melody



# Crocker Safe Deposit Vaults.

CROCKER BUILDING

Junction Post and Market Streets

SAN FRANCISCO



## THE ACME OF PROTECTION

Visit these splendid vaults and investigate our methods of safeguarding your property. Once you learn the value of having a safe deposit box with us you will never be without this insurance against worry.

Boxes Rent from \$4.00 a Year and Upwards.

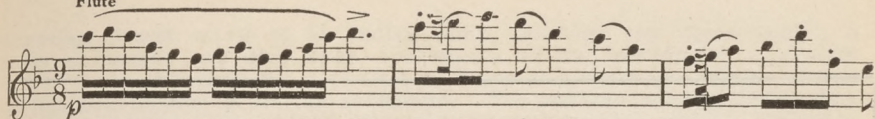
JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7



## ANNOTATIONS—Continued

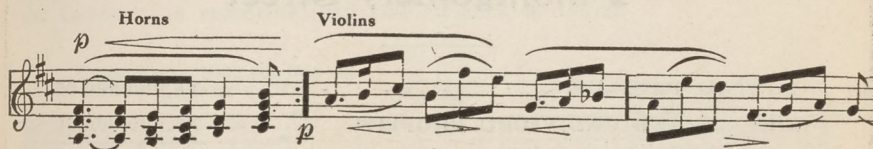
### *Allegretto con moto* Flute



for flute solo as its chief theme.

All is brightness and joy in contrast to the darkness and gloom of the preceding movement.

After a joyful proclamation of this theme for the full orchestra, the melody dies away in the soft tones of the solo flute and with a change of key (D major), and in slower movement the second chief theme



is given out by the horns and continued by strings and woodwind. The flute plays a bird-like phrase answered by the oboe, and later by the clarinet like birds singing to their mates.

After a development of this subject by full orchestra, which dies down to fragmentary reiterations from the wood-wind, the first principal theme returns in its original key (F major). The ending is woven of the most delicate fabric and closes with a light and evanescent effect that is entrancing.

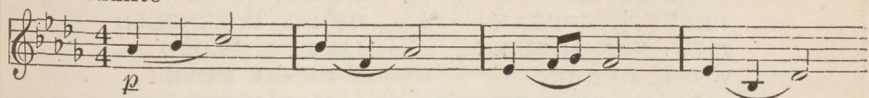
Still is the toiling hand of Care;  
The panting herds repose;  
Yet hark, how thro' the peopled air  
The busy murmur glows!

Thomas Gray.

In the third movement ("Summer," Andante D flat major, 4-4) the composer's intention is to describe "a midnight scene on a lake surrounded by mountains."

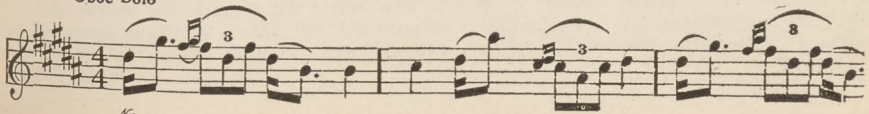
The soft opening chords for horns and trumpets are treated as a motive and are designed to awaken a feeling of mystery. Flute and oboe, accompanied by muted strings, answer with fragmentary phrases of a "Indian Love Song," which later becomes the second chief theme of the movement. There is more preluding for strings and harp, followed by some vague harmonies that introduce the principal subject—the "Night Motive"

### Horn Solo *Andante*



for horn solo accompanied by strings. The calm and peace of this melody was the theme suggested by the rising of the full moon; and with its sonorous promulgation by the full orchestra the majesty and glory of a perfect summer's night may be imagined. The trumpets and trombones build up a sonorous foundation on the "Night motive" above which the wood-wind gives forth an undulating figure. Now the mood becomes calm and peaceful, a passage for string quartette and an arpeggio for harp prepare for the introduction of the second theme, a plaintive expressive melody "Indian Love Song" (G sharp minor) given out by the oboe to a muted string accompaniment.

### Oboe Solo



The melody is taken up by bassoon, cellos, violas and later by the flute. Strains



# Wells Fargo Nevada National Bank

OF SAN FRANCISCO

2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	\$5,000,000.00
TOTAL		<u>\$11,000,000.00</u>

---

## OFFICERS:

ISAIAS W. HELLMAN	-	President
I. W. HELLMAN, JR.	-	Vice-President
F. L. LIPMAN	- -	Vice-President
JAMES K. WILSON	-	Vice-President
FRANK B. KING	- -	Cashier
W. McGAVIN	-	Assistant Cashier
E. L. JACOBS	-	Assistant Cashier
C. L. DAVIS	-	Assistant Cashier
A. D. OLIVER	-	Assistant Cashier
A. B. PRICE	-	Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
WILLIAM SPROULE	JAMES K. WILSON
	F. L. LIPMAN

---

SAFE DEPOSIT VAULTS



## ANNOTATIONS—Continued

suggesting distant revels at an Indian camp, interrupt the "Love Song"; a climax is reached and dies away, the chords of the introductory "Mystery Motive" recur, this time for a quartet of flutes and clarinets. Muted strings and solo flute answer in soaring harmonies. The pastoral tones of the English horn are heard and with subdued ethereal harmonies for harp and full orchestra, this charming movement is brought to a most effective close.

The fourth and final movement ("AUTUMN," Andante con moto, F minor, 9-8,) opens with a delicate figure for divided and muted violins. The reiteration of these notes is intended by the composer to suggest the autumnal falling of thousands of leaves in a forest. It was this figure and picture which suggested the symphony and the composer calls this movement "The Death of the Leaves." A somewhat sad and melancholy theme

'Cellos, Violas, Horn and Bassoon  
*Andante con moto*



is played by 'cellos, violas, horn and bassoon to the accompaniment of the "Falling Leaves" figure in the violins. The composer conceives this theme as a symbol of destiny. With a sudden change to the major key (Allegro molto, F major, 6-8,) the pace quickens, horns introduce the merry "Hunt Theme" which is taken up by flute, oboe and clarinet. This joyful episode is, however, interrupted by three short chords (The Death) for full orchestra. The sad minor "Destiny Theme" returns, played by bassoons and 'cellos with the "Falling Leaves" accompaniment figure in the violins. The symphony ends softly, the sound of its melodies dying away, as Nature similarly in Autumn quietly prepares for its annual rest.

The score calls for a piccolo, two flutes, English horn, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, triangle, bells, strings and harp.

The score bears the dedication "To my friend, Mr. John A. Stow."

### CONCERTO E MINOR OP. II .....CHOPIN.

Frederick Chopin was born in a village near Warsaw, in 1810. He made his debut as a pianist at the age of nine playing a piano concerto by Gyrowetz and improvisations. His first compositions were dances (Polonaises, Mazurkas and Waltzes). At the age of fifteen he published his Opus 1, a "Rondo," and as Opus 2, a "Fantasie" with orchestra.

As a pianist he immediately took a place in the front rank of masters. His delicacy of touch, his indescribable mechanical dexterity, the melancholy tints in his shading and the rare clearness of his delivery, were qualities which bore the stamp of genius.

As a composer, Chopin represents the full liberation of the pianoforte from the traditional orchestral and choral influences—its authoritative assumption of a place as a solo instrument *per se*. His music breathes the piano-spirit, revels in the pure piano-tones, illustrates the piano-style without being swerved by what are called (since Litz) "orchestral" effects, tonal or technical. No less an authority than Schumann wrote, after reviewing some of his Preludes, Waltzes and Mazurkas, "He is indeed the boldest and proudest poetic spirit of the time"; and again the same master wrote, "Hats off, gentlemen—A GENIUS."

The work of today's program was one of Chopin's earlier efforts and one of his most beautiful. Mr. De Pachmann is admittedly the greatest interpreter of Chopin's works that the world has known since the composer himself played them.



The Hibernia  
Savings and Loan Society  
HIBERNIA BANK

(Incorporated 1864)

JAMES R. KELLY.....President

R. M. TOBIN.....Secretary

(Member of Associated Savings Bank of San Francisco)

ASSETS - - - - - \$57,296,947.50

Number of Depositors - 81,452

Average Amount of Deposits - - - \$654.00

RESERVE FUND - - - \$4,000,000.00

## ANNOTIATIONS—Continued

### SUITE "L'ARLESIENNE" ..... BIZET

Georges Bizet was born in Paris October 25, 1838. He graduated at the Paris Conservatoire and at an early age showed exceptional talent for composing. His works among which were "The Pearl Fishers" and "The Pretty Daughter of Perth" failed of popular approval. Later his stirring overture "Patrie" was performed with success and in 1872 the incidental music to Daudet's "L'Arlesienne" turned the tide of popular favor and the striking success of "Carmen" showed what Bizet might have done had he been spared; he died just three months after his hardly won triumph.

### OVERTURE TO "THE BARTERED BRIDE." ..... SMETANA.

Smetana is the first Bohemian composer to take the avowed stand of an exponent of the art of his native country. A skillful pianist, conductor and composer, he exerted a powerful influence over the musical life in Bohemia, as well as that of the outside world, where his compositions are becoming more and more widely known and everywhere accepted and loved.

Probably owing to the inability of the average grand opera company to enter into the spirit of works of so purely local color, Smetana's operas are rarely undertaken, though the few he has bequeathed to us are of much beauty and importance. His sympathetic poems are fine examples of that style of composition, and his two string quartets, especially the one entitled "Aus meinem Leben," are remarkable compositions.

"The Bartered Bride," a three act comic opera, the text of which was written by Karl Sabina, is the second of the eight operas of Smetana's composition. It was performed for the first time at Prague, May 30, 1866, and is the most popular of the composer's operas. At its original production, the various musical numbers were conducted by spoken dialogue, but later Smetana substituted recitative instead, and also changed somewhat the general structure of the entire work. The gem of the opera is conceded to be its overture, which was first known as "Lustpiel" or "Comedy" overture and has become a frequently heard and deservedly popular program number.

## FOURTH "POP" CONCERT

Next Friday Afternoon, February 9, at 3:15

Special Engagement of

### ELSA RUEGGER

VIOLONCELLO VIRTUOSA

"One of the World's Greatest 'Cello Soloists" (London "Times"),,

#### PROGRAM

Berlioz,	- - -	"Rakoczy March" from "The Damnation of Faust"
Hadley	- - -	Overture "Herod"
		(After Stephen Philips' Tragedy)
Borodin	- - -	"Sketch from the Steppes of Middle Asia"
Delibes	- - -	Ballet Music from "Sylvia"
Wagner	- - -	Introduction to 3rd Act, "Lohengrin"

#### AND VIOLONCELLO SOLOS

(a) "Kol Nidrei".....Max Bruch (b) "Variations Symphonique".....Boellman

Notwithstanding this added special attraction the same "POP" prices will prevail: Orchestra, \$1.00. Balcony \$1.00, 75 cents and 50 cents.

Entire Gallery, 25 cents.

Tickets Ready Next Monday at Sherman Clay & Co.'s and  
Kohler & Chase's.



# The First National Bank

## OF SAN FRANCISCO, CALIFORNIA

Capital	-	-	-	-	-	-	-	-	-	\$3,000,000.00
Surplus	-	-	-	-	-	-	-	-	-	1,500,000.00

Drafts for sale on the principal cities of Europe.  
Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

### FIRST FEDERAL TRUST COMPANY.

Capital	-	-	-	-	-	-	-	-	-	\$1,500,000.00
---------	---	---	---	---	---	---	---	---	---	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

### THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	-	-	-	-	-	-	-	-	-	\$4.00 a year
Trunks stored	-	-	-	-	-	-	-	-	-	1.00 a month

### Directors of the First National Bank and of the First Federal Trust Company:

John A. Hooper  
J. G. Hooper  
Thomas Jennings  
James K. Lynch  
Walter S. Martin

J. K. Moffitt  
S. G. Murphy  
James D. Phelan  
M. L. Requa  
J. H. Skinner

Rudolph Spreckels  
John W. Van Bergen  
Rolla V. Watt  
George Whittell  
Clinton E. Worden

WILL L. GREENBAUM

ANNOUNCES



# DE PACHMANN'S

FAREWELL CONCERT

AT SCOTTISH RITE AUDITORIUM

Van Ness Ave. and Sutter St.

This Sunday Afternoon, February 4, at 2:30

An "ALL CHOPIN" Program

Seats, \$2.00, \$1.50 and \$1.00, ready next Wednesday at  
Sherman Clay & Co's and Kohler & Chase's. Sunday after 10 at Hall

Baldwin Piano Used

## The BEEL QUARTET

Third Concert, Sunday Afternoon, Feb. 11, St. Francis Hotel

Mail Orders Now Received for

MME.



# SCHUMANN-HEINK

CORT THEATRE

Two Sunday Afternoons, February 18th and 25th

Prices; Boxes and Loges, \$2.50. Orchestra, \$2.50 and \$2.00.

Balcony, \$2.00, \$1.50, \$1.00. Gallery, \$1.00.

Address Will L. Greenbaum at Sherman, Clay & Co's, enclosing  
check or money order.

IN OAKLAND !!!

## Special SCHUMANN-HEINCK Program

Friday Afternoon, Feb. 23, Ye Liberty Playhouse

Mail orders to H. W. Bishop

COMING—JOHN McCORMACK, the Tenor

HAROLD BAUER, the Pianist

also

TETRAZZINI



High Grade  
California and Eastern

=====**BONDS**=====

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA

LOS ANGELES

CHICAGO



M. VLADIMIR  
DE PACHMANN'S

Preference  
for

# The Baldwin Piano

covers the ripest period of his matchless art.  
His own explanation of it is eloquent:

" . . . . It cries when I feel like crying, it sings joyfully when I feel like singing. It responds — like a human being — to every mood. I love the Baldwin Piano!"

---

The Book of THE BALDWIN sent free upon request

---

## The Baldwin Company

MANUFACTURERS

310 Sutter St.      San Francisco

1065 Washington St., Oakland



# The German Savings and Loan Society

**SAVINGS**

(The German Bank)

**COMMERCIAL**

(Members of the Associated Savings Banks of San Francisco.)

**526 CALIFORNIA STREET**

**SAN FRANCISCO, CAL.**

---

Guaranteed Capital	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	\$ 1,631,282.84
Employees' Pension Fund	-	-	-	-	-	\$ 131,748.47
Deposits December 30th, 1911	-	-	-	-	-	\$46,205,741.40
Total Assets	-	-	-	-	-	\$48,837,024.24

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

**OFFICERS**—N. Ohlandt, President; George Tourny, Vice-President and Manager; J. W. Van Bergen, Vice-President; A. H. R. Schmidt, Cashier; William Herrmann, Assistant Cashier; A. H. Muller, Secretary; G. J. O. Folte and Wm. D. Newhouse, Assistant Secretaries; Goodfellow, Eells & Orrick, General Attorneys.

**BOARD OF DIRECTORS**—N. Ohlandt, George Tourny, J. W. Van Berger, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse, W. S. Goodfellow and A. H. R. Schmidt.

**MISSION BRANCH**, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

**RICHMOND DISTRICT BRANCH**, 601 Clement Street, Corner 7th Avenue. For receipt and payment of Deposits only. W. C. Heyer, Manager.

# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

---

Fifth Concert Friday Afternoon, February 16, at 3:15

---

### PROGRAM

BEETHOVEN (1772-1827).....Overture "Coriolanus"

BRAHMS (1833-1897).....Symphony No. 1, in C Minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.  
L'istesso tempo.
- IV. Adagio; Allegro non troppo, ma con brio.

### PAUSE

DE BUSSY (1862.....).....L'Après midi d'un Faune

WEBER (1786-1826).....Overture "Oberon"

---

MANAGER.....WILL. L. GREENBAUM



# Mercantile National Bank of San Francisco

Capital and Surplus - - \$3,000,000.00

## Officers

WILLIAM G. IRWIN  
Chairman of the Executive Committee

HENRY T. SCOTT  
President

JOHN D. MCKEE  
Vice-President and Cashier

W. F. BERRY  
Assistant Cashier

O. ELLINGHOUSE  
Assistant Cashier

## Directors

WILLIAM BABCOCK  
WAKEFIELD BAKER  
H. C. BREEDEN  
WARREN D. CLARK  
W. F. DETERT  
F. G. DRUM  
JOSEPH D. GRANT  
CHARLES E. GREEN  
JOSEPH HYMAN  
JOHN D. MCKEE  
OGDEN MILLS  
R. H. PEASE  
R. D. ROBBINS  
HENRY T. SCOTT  
M. S. WILSON

## A GENERAL BANKING BUSINESS TRANSACTED

Accounts of individuals, firms, corporations and banks solicited.  
Collections given careful and prompt attention.  
Reserve depositary for banks.

# Mercantile Trust Company of San Francisco

Capital - One Million Dollars

(Owned by Stockholders of Mercantile National Bank of San Francisco  
and Under Same Policy of Management)

R. M. SIMS - Trust Officer

Authorized to act as executor, trustee, administrator or guardian,  
and in all fiduciary capacities, on behalf of individuals,  
institutions or corporations.

Acts as trustee under mortgages and trust deeds made by  
individuals or corporations.

Registrar and transfer agent of bonds and stocks. Depositary  
under plans of reorganization or other agreements.

Documents and securities held in escrow. Securities held on deposit  
for safe keeping. Financial agent for non-residents.

## A GENERAL TRUST BUSINESS TRANSACTED

## SAFE DEPOSIT DEPARTMENT

P. T. RILEY - Manager

### Safe Deposit Vaults in a Safe Deposit Building

No overhead offices. No adjoining stores. Forty Coupon Rooms.  
6,000 Safe Deposit Boxes in sixteen sizes.

Four Assembly Rooms, suitable for meetings of corporations.  
Plate chests and bulky packages stored inside of special storage vault.

Ledger storage and overnight care of books a specialty.

Ladies' parlors. Telephone service.

Every convenience for use of clients or visitors.

Inspection cordially invited.

464 CALIFORNIA STREET

SAN FRANCISCO, CALIFORNIA



## ANNOTATIONS

### OVERTURE, "CORIOLANUS" ..... BEETHOVEN

This overture, which was written at about the same period as the "Eroica" Symphony, and indeed, had its first hearing at the same concert in which the "Eroica" was given as the composer's "newest", was undoubtedly intended for the concert room rather than the theater since there is no record of any performance of Collin's tragedy, nor, for that matter of any other work of that author that would serve to keep his name alive.

He was a Herr von Collin; some sort of an Imperial Secretary; wrote verses and tragedies and achieved his immortality by getting Beethoven (undoubtedly a very unimportant personage in Vienna alongside the Imperial Secretary) to write an Overture to his play. The Overture is one of the great composer's masterpieces; the fine flower of that wonderful middle period from which date his most perfect works. It has an ideal beauty of form and content almost unequalled and never surpassed, even by Beethoven himself, and bids fair to remain for all time a model of classic grace and perfection.

### SYMPHONY NO. 1 IN C MINOR, OP. 68. .... BRAHMS

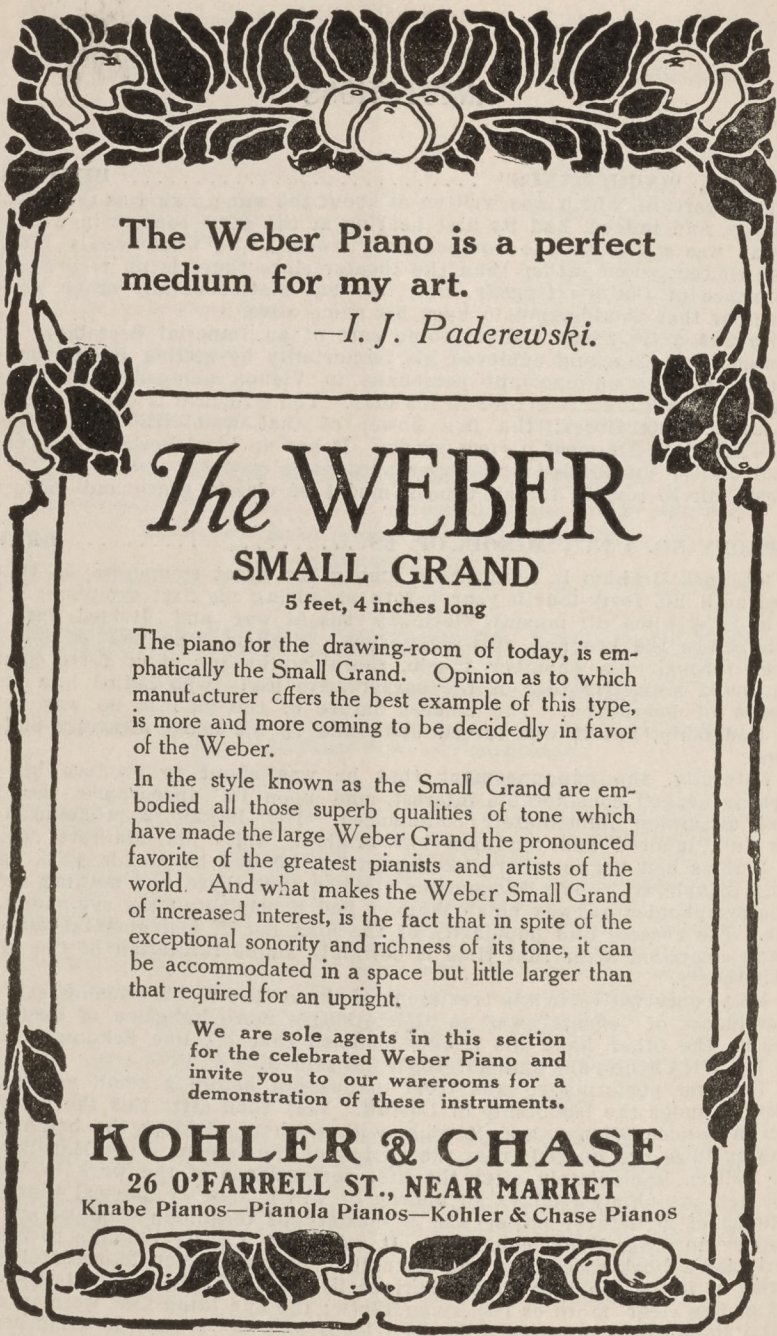
Johannes Brahms is remarkable among the great composers, in that he waited until his forty-fourth year before producing his first symphony. This was in 1876 when all musical Germany was at war and divided into two hostile camps the pro and anti-Wagnerites. Brahms, who was at that time famous through his chamber music, choral works and piano forte compositions, found himself leader of the conservative party who hailed him as the successor of Beethoven. The modest nature of the man in no way sought such leadership, but it was forced upon him by his many admirers and followers.

Naturally, the announcement that he was about to produce his first symphony evoked considerable interest, and upon its appearance the most heated discussion immediately commenced. His detractors pronounced the work dull, labored and anything but original, while his admirers declared that Brahms had begun where Beethoven left off and hailed his work as the "Tenth Symphony." The Wagnerites claimed that there was nothing new to say in symphonies anyway since Wagner had transplanted the symphony into opera. The success and popularity of the long list of instrumental works by Brahms composed after that time is certainly ample refutation of the fallacy of this theory.

Most conservative in his treatment of the orchestra his enemies said that his avoidance of "effects" was an affectation; a mere imitation of Beethoven, while on the other hand his friends claimed that he, like Schumann, cared only for WHAT he said and not HOW he said it.

The first performance was from manuscript before a small audience in Karlsruhe under the leadership of Dessoff. Very soon after this the work was given in Leipsic, Vienna and Munich, with Brahms wielding the baton. The following lines are quoted from the review of the famous critic Hanslick and were written immediately after the first performance of the work in Vienna. "The new symphony displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing of it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friends and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the Finale of the C minor symphony."





The Weber Piano is a perfect  
medium for my art.

—I. J. Paderewski.

---

# *The* WEBER

## SMALL GRAND

5 feet, 4 inches long

The piano for the drawing-room of today, is emphatically the Small Grand. Opinion as to which manufacturer offers the best example of this type, is more and more coming to be decidedly in favor of the Weber.

In the style known as the Small Grand are embodied all those superb qualities of tone which have made the large Weber Grand the pronounced favorite of the greatest pianists and artists of the world. And what makes the Weber Small Grand of increased interest, is the fact that in spite of the exceptional sonority and richness of its tone, it can be accommodated in a space but little larger than that required for an upright.

We are sole agents in this section  
for the celebrated Weber Piano and  
invite you to our warerooms for a  
demonstration of these instruments.

## KOHLER & CHASE

26 O'FARRELL ST., NEAR MARKET

Knabe Pianos—Pianola Pianos—Kohler & Chase Pianos



## ANNOTATIONS—Continued

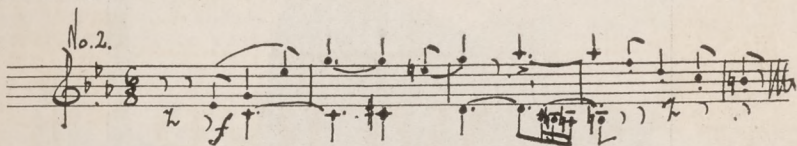
### FIRST MOVEMENT.

#### Un poco sostenuto. Allegro.

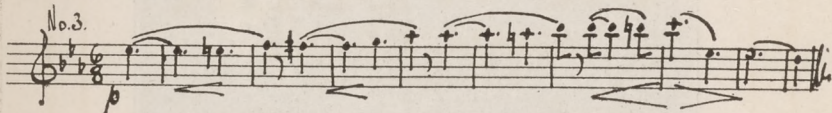
The first movement, which has been spoken of as "the most stoutly-knit, fervent, one might almost say inexorable works of Brahms," opens with a short sustained introduction, *unpoco sostenuto*; the violins beginning with a noble theme;



The *Allegro*—after four introductory bars presents the first principal subject in the strings:



The second subject is sung by the oboe, as follows:

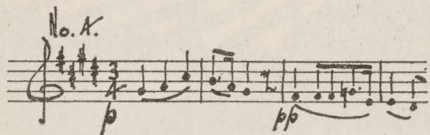


The movement is built practically from one unit, that of three tones rising chromatically—as can be seen by comparing examples Nos. 1, 2 and 3. This chromatic phrase is found in the introduction as well as in both principal themes and serves admirably to maintain the unity of the entire movement.

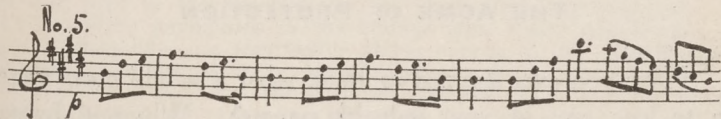
### SECOND MOVEMENT.

#### Andante sostenuto.

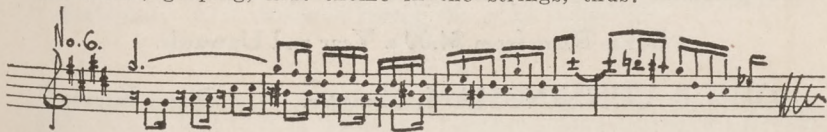
The second movement presents a complete change of mood. It opens with a simple theme for the strings:



An expressive second theme follows in the oboe:



This in turn is followed by a third subject given to the wood-wind, over the now syncopated, groping, first theme in the strings, thus:





# Crocker Safe Deposit Vaults.

CROCKER BUILDING  
Junction Post and Market Streets  
SAN FRANCISCO



## THE ACME OF PROTECTION

Have you ever stopped to think what it would mean were you to lose any of your valuable papers? Why not obviate all possibility of this by renting a safe deposit box in our vault?

Boxes Rent from \$4.00 a Year and Upwards.

JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7



## ANNOTATIONS—Continued

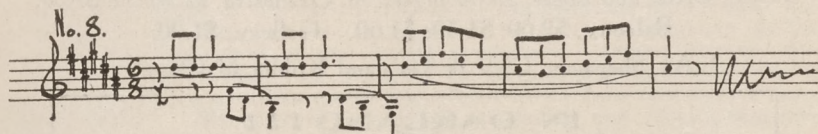
### THIRD MOVEMENT.

#### Un poco Allegretto e grazioso.

More naive and gentle in its mood than the usual *Scherzo* (whose place it takes), is the third movement. It begins with a graceful theme in the clarinet.



The extending of the phrase to a fifth bar is very characteristic of Brahms. A section which corresponds to the usual *Trio*, presents the following animated discourse between the strings and wind instruments.

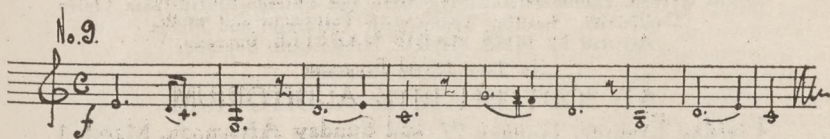


The first section is not repeated—instead a *Coda* follows based on the themes of both sections.

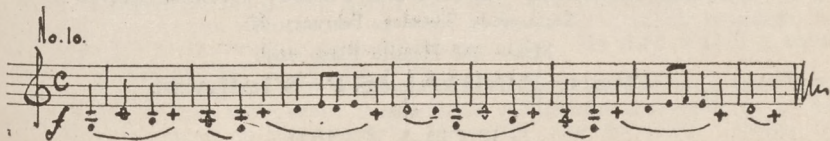
### FINALE.

#### Adagio, *Pin Andante*, Allegro non troppe ma con brio.

As in the first movement, the themes of the *Allegro* are suggested in the introductory *Adagio*. We here quote Mr. William F. Apthorp: "With the thirtieth measure the tempo changes to *piu andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it."



The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio*. The introductory *Adagio* has already given us mysterious hints at what is to come, and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the *Finale* of Beethoven's Ninth Symphony. One cannot call it plagiarism. It is two men saying the same thing."





WILL L. GREENBAUM

ANNOUNCES

MME.



SCHUMANN-HEINK

CORT THEATRE

Next Sunday Afternoon, February 18th, at 2:30

AND

Sunday Afternoon, February 25

Prices; Boxes and Loges, \$3.00 and \$2.50. Orchestra, \$2.50 and \$2.00.

Balcony, \$2.00, \$1.50, \$1.00, Gallery, \$1.00.

At Sherman, Clay & Co's and Kohler & Chase's

IN OAKLAND !!!

SCHUMANN-HEINK

Next Friday Afternoon, Feb. 23, Ye Liberty Playhouse

Box Office Opens Monday.

Steinway Piano Used



John McCormack

THE IRISH TENOR

Covent Garden, Hammerstein's Manhattan and Chicago-Philadelphia Opera Companies. Leading Tenor with Tetrzzini and Melba

Assisted by MISS MARIE NARELLE, Soprano.

In Two Novel Programs

AT SCOTTISH RITE AUDITORIUM

Tuesday Evening, January 27. and Sunday Afternoon, March 3

Seats, \$2.00, \$1.50 and \$1.00, ready next Wednesday at  
above Box Office.



Harold Bauer

THE MASTER PIANIST

Saturday Afternoon, March 2 and Tuesday Evening, March 5

Seats ready Tuesday, February 27.

Mason and Hamlin Piano used.

Then—ZIMBALIST—Violinist

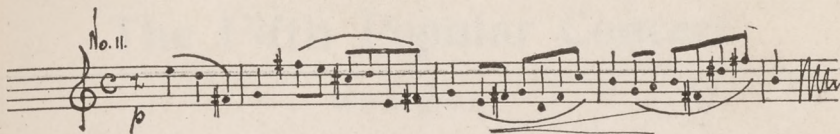
also

TETRAZZINI



## ANNOTATIONS—Continued

The second principal theme is given out softly by the strings.



A *stringendo* built on the main theme works up to the final *Piu Allegro*, which brings the symphony to a brilliant, victorious close.

### "L'APRES MIDI D'UN FAUNE" ..... DEBUSSY

(Prelude to "The Afternoon of a Faun")

This work is one of the earlier orchestral compositions of Debussy, having been composed in 1892, and was inspired by the poem of Stephane Mallarme, one of the most important of the French symbolists. Arthur Symons says of this poem, that in it, Mallarme achieved the Wagnerian idea that "the most complete work of the poet should be that which in its final achievement becomes a perfect music." "Every word is a jewel, scattering and recapturing sudden fire, every image is a symbol and the whole poem is visible music."

Who but Debussy would attempt to translate into music so subtle, so aerial a theme as this story presents?

#### The Story of "The Afternoon of a Faun."

"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But naiads plunging! Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding, and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."—Edmund Gosse.

### OVERTURE, "OBERON" ..... VON WEBER

"Oberon," or "The Elf-King's Daughter," a romantic opera book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, in 1826, Weber personally conducting the work. He was commissioned to write this opera in 1824, and although a very ill and discouraged man at the time he set to work to learn the English language just so as to be able to thoroughly comprehend the text. He died within a couple of months of the production of the work.

The overture made such an impression at the first performance that it had to be repeated, a rare occurrence in an opera house and especially at a "premiere" when everyone is interested in the opera and its story. Today this work is one of the standard numbers in the most important orchestral libraries and is considered a model work of this form.



# The Hibernia Savings and Loan Society

## HIBERNIA BANK

(Incorporated 1864)

JAMES R. KELLY.....President

R. M. TOBIN.....Secretary

(Member of Associated Savings Bank of San Francisco)

ASSETS - - - - - \$57,296,947.50

Number of Depositors - 81,452

Average Amount of Deposits - - - - - \$654.00

RESERVE FUND - - - - - \$4,000,000.00

# ANNOUCEMENT

## The Fifth Popular Concert

Will be given

Friday Afternoon, March 1

The program will be devoted to compositions by

**WAGNER**

as follows:

Overture, "The Flying Dutchman"; Siegfried's Death from "Die Goetterdämmerung"; Wotan's Farewell and Fire Magic from "Die Walkure"; Prelude to "Lohengrin"; Forest Murmurs from "Siegfried"; Prelude and Love-death from "Tristan and Isolde."

**POPULAR PRICES: \$1.00, 75 cts., 50 cts., 25 cts.**

Tickets at Sherman, Clay & Co.'s and Kohler & Chase's.

---

## Sixth Symphony Concert

**FRIDAY AFTERNOON, MARCH 8.**

The Program will include Beethoven's Symphony, No. 3 (Eroica), Richard Strauss' Tone Poem, "Don Juan" and the "Concerto" for violin and orchestra by Tschaikowsky, with the eminent young Russian virtuoso.

**EFREM ZIMBALIST**

engaged as special soloist.

In addition ZIMBALIST will play with piano accompaniment

- (a) Orientale .....Caesar Cui  
(b) Hungarian Dance E minor.....Brahms

**SEATS NOW ON SALE**



# The First National Bank

OF SAN FRANCISCO, CALIFORNIA

Capital	-	-	-	-	-	-	-	-	-	\$3,000,000.00
Surplus	-	-	-	-	-	-	-	-	-	1,500,000.00

Drafts for sale on the principal cities of Europe.

Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

## FIRST FEDERAL TRUST COMPANY.

Capital	-	-	-	-	-	-	-	-	-	\$1,500,000.00
---------	---	---	---	---	---	---	---	---	---	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

## THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	-	-	-	-	-	-	-	-	-	\$4.00 a year
Trunks stored	-	-	-	-	-	-	-	-	-	1.00 a month

Directors of the First National Bank and of  
the First Federal Trust Company:

John A. Hooper	J. K. Moffitt	Rudolph Spreckels
J. G. Hooper	S. G. Murphy	John W. Van Bergen
Thomas Jennings	James D. Phelan	Rolla V. Watt
James K. Lynch	M. L. Requa	George Whittell
Walter S. Martin	J. H. Skinner	Clinton E. Worden

# Wells Fargo Nevada National Bank

OF SAN FRANCISCO

2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	<u>\$5,000,000.00</u>
TOTAL		\$11,000,000.00

---

## OFFICERS:

ISAIAS W. HELLMAN - President  
I. W. HELLMAN, JR. - Vice-President  
F. L. LIPMAN - - Vice-President  
JAMES K. WILSON - Vice-President  
FRANK B. KING - - - Cashier  
W. McGAVIN - Assistant Cashier  
E. L. JACOBS - Assistant Cashier  
C. L. DAVIS - Assistant Cashier  
A. D. OLIVER - Assistant Cashier  
A. B. PRICE - Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
WILLIAM SPROULE	JAMES K. WILSON
	F. L. LIPMAN

---

SAFE DEPOSIT VAULTS



High Grade  
California and Eastern

=====BONDS=====

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA

LOS ANGELES

CHICAGO

## TO THE PUBLIC.

The Board of Governors of the MUSICAL ASSOCIATION earnestly appeals to all public-spirited citizens of San Francisco, Oakland and neighboring cities, as well as to all who hope for the development of artistic ideals in this State, to aid in the movement to establish a permanent Symphony Orchestra. The generosity of those who have already become Founders of the Association has made possible the limited season of concerts, which has met at the outset with such enthusiastic appreciation on the part of the public. The Board of Governors hopes to be able to enlarge and extend its plans. If five hundred Founders can be secured an Orchestra of a high character would be assured, and its permanent and exclusive use by the Association made possible. Not only would the standard of the orchestra be raised, if it were made up of musicians who could give it their exclusive time, but concerts could be given much more frequently, in the evening as well as in the afternoon, in this and other cities of the State.

If those who are willing to join in supporting the project as Founders will send their names to Mr. John Rothschild, Secretary, Market and Spear streets, they may feel assured of the thanks of the Association and of the grateful appreciation of the music loving public.

The cost of a Founder's membership is \$100.00 annually for five years.



# The German Savings and Loan Society

**SAVINGS**

(The German Bank)

**COMMERCIAL**

(Members of the Associated Savings Banks of San Francisco.)

**526 CALIFORNIA STREET**

**SAN FRANCISCO, CAL.**

---

Guaranteed Capital	-	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	-	\$ 1,631,282.84
Employees' Pension Fund	-	-	-	-	-	-	\$ 131,748.47
Deposits December 30th, 1911	-	-	-	-	-	-	\$46,205,741.40
Total Assets	-	-	-	-	-	-	\$48,837,024.24

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

**OFFICERS**—N. Ohlandt, President; George Tourny, Vice-President and Manager; J. W. Van Bergen, Vice-President; A. H. R. Schmidt, Cashier; William Herrmann, Assistant Cashier; A. H. Muller, Secretary; G. J. O. Folte and Wm. D. Newhouse, Assistant Secretaries; Goodfellow, Eells & Orrick, General Attorneys.

**BOARD OF DIRECTORS**—N. Ohlandt, George Tourny, J. W. Van Berger, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse, W. S. Goodfellow and A. H. R. Schmidt.

**MISSION BRANCH**, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

**RICHMOND DISTRICT BRANCH**, 601 Clement Street, Corner 7th Avenue. For receipt and payment of Deposits only. W. C. Heyer, Manager.

# Musical Association of San Francisco

MAINTAINING THE

## SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

SEASON 1911-1912

---

Sixth Concert Friday Afternoon, March 8 at 3:15

---

### PROGRAM

BEETHOVEN (1772-1827) .....Symphony No. 3, "Eroica"

Allegro con brio.

Marcia Funebre: Adagio assai.

Scherzo: Allegro vivace

Finale: Allegro molto.

TSCHAIKOWSKY (1840-1893) ..... Concerto for Violin and Orchestra D Major

Allegro moderato.

Canzonetta; Andante.

Finale: Allegro vivacissimo.

### PAUSE

RICHARD STRAUSS (1864 ..... ) .....Tone Poem "Don Juan"

**Soloist—EFREM ZIMBALIST**

---

MANAGER.....WILL. L. GREENBAUM



# Mercantile National Bank of San Francisco

Capital and Surplus - - \$3,000,000.00

## Officers

WILLIAM G. IRWIN  
Chairman of the Executive Committee

HENRY T. SCOTT  
President

JOHN D. MCKEE  
Vice-President and Cashier

W. F. BERRY  
Assistant Cashier

O. ELLINGHOUSE  
Assistant Cashier

## Directors

WILLIAM BABCOCK  
WAKEFIELD BAKER  
H. C. BREEDEN  
WARREN D. CLARK  
W. F. DETERT  
F. G. DRUM  
JOSEPH D. GRANT  
CHARLES E. GREEN  
JOSEPH HYMAN  
JOHN D. MCKEE  
OGDEN MILLS  
R. H. PEASE  
R. D. ROBBINS  
HENRY T. SCOTT  
M. S. WILSON

## A GENERAL BANKING BUSINESS TRANSACTED

Accounts of individuals, firms, corporations and banks solicited.  
Collections given careful and prompt attention.  
Reserve depositary for banks.

# Mercantile Trust Company of San Francisco

Capital - One Million Dollars

(Owned by Stockholders of Mercantile National Bank of San Francisco  
and Under Same Policy of Management)

R. M. SIMS - Trust Officer

Authorized to act as executor, trustee, administrator or guardian,  
and in all fiduciary capacities, on behalf of individuals,  
institutions or corporations.

Acts as trustee under mortgages and trust deeds made by  
individuals or corporations.

Registrar and transfer agent of bonds and stocks. Depositary  
under plans of reorganization or other agreements.

Documents and securities held in escrow. Securities held on deposit  
for safe keeping. Financial agent for non-residents.

## A GENERAL TRUST BUSINESS TRANSACTED

## SAFE DEPOSIT DEPARTMENT

P. T. RILEY - Manager

## Safe Deposit Vaults in a Safe Deposit Building

No overhead offices. No adjoining stores. Forty Coupon Rooms.  
6,000 Safe Deposit Boxes in sixteen sizes.

Four Assembly Rooms, suitable for meetings of corporations.  
Plate chests and bulky packages stored inside of special storage vault.

Ledger storage and overnight care of books a specialty.

Ladies' parlors. Telephone service.

Every convenience for use of clients or visitors.

Inspection cordially invited.

464 CALIFORNIA STREET

SAN FRANCISCO, CALIFORNIA



## ANNOTATIONS

(Compiled by WILL L. GREENBAUM)

### SYMPHONY NO. 3 "EROICA" . . . . . Beethoven

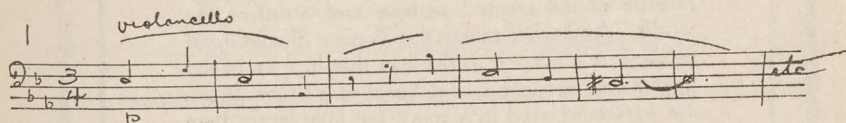
It was just previous to his writing his "Third Symphony" that Beethoven entered what is called his second period. His compositions began to suggest deep underlying thoughts and his work began to be a vital part of himself, the spiritual essence, communicating to his followers somewhat of his own strength and force of character. In this new trend he reached, in the "Third Symphony," the pinnacle of greatness at a bound. He was at this time thirty-four years old and from then on his genius developed with a rapidity that seemed almost preternatural. One immortal work followed another with marvelous rapidity.

The brotherhood of man was a favorite theme with Beethoven, and he became greatly interested in the career of Napoleon Bonaparte, the arch-enemy of Imperialism, as he was looked upon at the time. The efforts of the young Corsican caused Beethoven to regard him as a liberator and savior of the people, and it was thus to Napoleon that Beethoven dedicated this symphony which all the world hailed as his greatest work. It was conceived in the spirit of altruism, to show his appreciation of the man who he believed was destined to uplift humanity. When the work was finished he wrote on the title page, "Bonaparte" and under it the date and his own name, Ludwig van Beethoven.

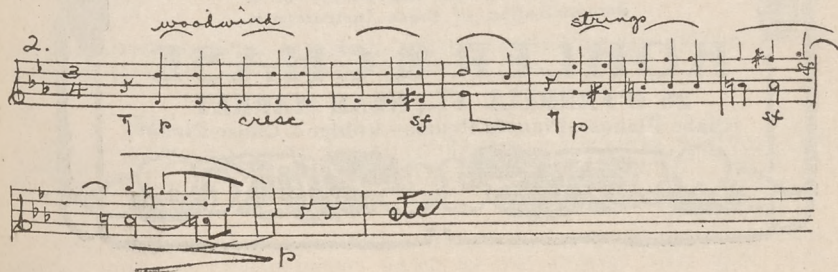
Later when the news arrived that Napoleon was declared Emperor, Beethoven in a rage tore off the page containing the dedication, and throwing it to the floor exclaimed, "The man will become a tyrant and will trample all human rights under foot. He is no more than an ordinary man!" He finally named the work "Sinfonia Eroica" (in memory of a great man), and dedicated it to Prince Lobkowitz.

The first movement, "Allegro con brio," is a splendid example of Beethoven's power of expressing in the most terse way the most characteristic themes.

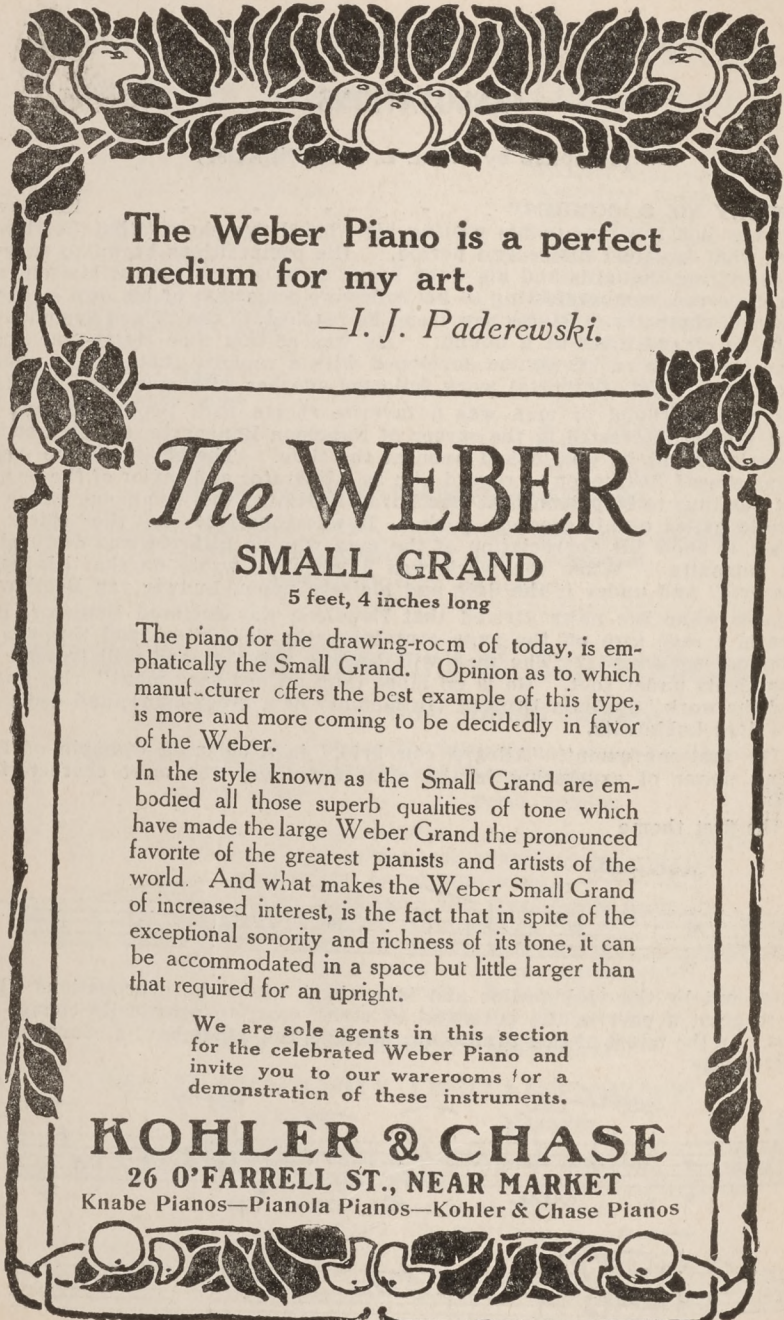
#### The first theme



is given out by the violoncellos and in a short while the syncopations which play so great a part in the portrayal of strife seem to practically change the tempo. In the midst of this tumultuous passage, the winds have a charming and tender theme







The Weber Piano is a perfect  
medium for my art.

—I. J. Paderewski.

---

# *The* WEBER

## SMALL GRAND

5 feet, 4 inches long

The piano for the drawing-room of today, is emphatically the Small Grand. Opinion as to which manufacturer offers the best example of this type, is more and more coming to be decidedly in favor of the Weber.

In the style known as the Small Grand are embodied all those superb qualities of tone which have made the large Weber Grand the pronounced favorite of the greatest pianists and artists of the world. And what makes the Weber Small Grand of increased interest, is the fact that in spite of the exceptional sonority and richness of its tone, it can be accommodated in a space but little larger than that required for an upright.

We are sole agents in this section  
for the celebrated Weber Piano and  
invite you to our warerooms for a  
demonstration of these instruments.

## KOHLER & CHASE

26 O'FARRELL ST., NEAR MARKET

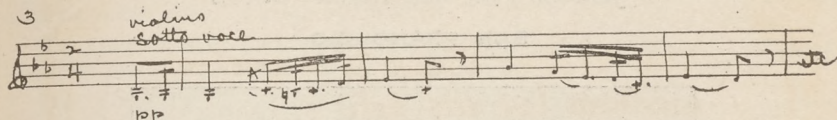
Knabe Pianos—Pianola Pianos—Kohler & Chase Pianos



## ANNOTATIONS—Continued

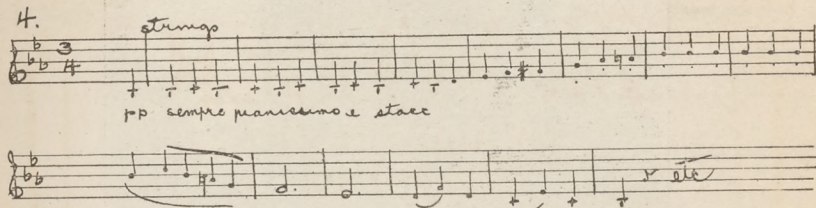
which is repeated by the strings, when again the clashing syncopations are heard. The second part of the movement is treated in a similar way, the results being one of the most remarkable pieces of orchestral writing that has ever been done.

The next movement is a solemn dirge which the composer marked "Marcia Funebre."

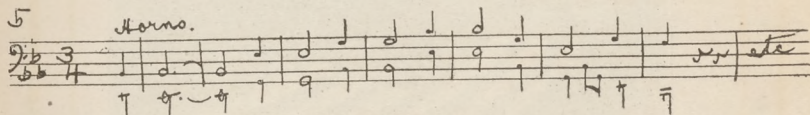


and which fits admirably into place and is another demonstration of Beethoven's genius, for to place such a movement between Allegro con brio and a Scherzo without making it appear incongruous is indeed a wonderful accomplishment.

The third movement, a Scherzo, is of a somewhat gloomy character

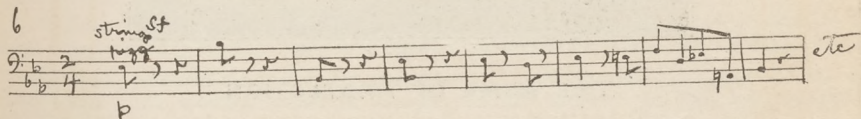


and only at times breaks into that lighter character which is usually expected in a movement thus designated. The trio however, with its charming melody for the horns

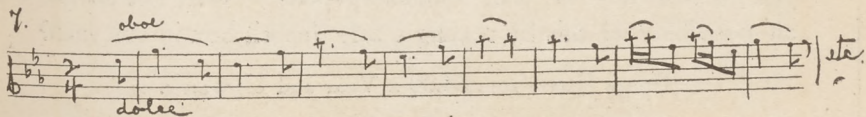


succeeds in removing the impression of gloom suggested by the previous measures.

In the last movement, Allegro Molto, the bass of the theme enters first



and is developed by what is really a series of variations and gradually works into the theme which is very bright and merry.



This theme dominates the latter part of the work. It is an air from Beethoven's music to "Prometheus" which he had already twice used, once in a Contra-dance and once as a theme for pianoforte variations Op. 35.



# Crocker Safe Deposit Vaults.

CROCKER BUILDING

Junction Post and Market Streets

SAN FRANCISCO



## THE ACME OF PROTECTION

Have you ever stopped to think what it would mean were you to lose any of your valuable papers? Why not obviate all possibility of this by renting a safe deposit box in our vault?

Boxes Rent from \$4.00 a Year and Upwards.

JOHN F. CUNNINGHAM, Manager.

Phone Kearny 7



## ANNOTATIONS—Continued

### "CONCERTO" for Violin and Orchestra, D Major Op. 35 - TSCHAIKOWSKY

This work was composed in 1877 and dedicated to Leopold Auer, professor of violin at the Conservatory of St. Petersburg, who declared its technical difficulties insurmountable and the work seemed doomed to oblivion when Mr. Adolph Brodsky took it up without the knowledge of the composer and made it the special feature of his concert tours. Since then it has become a favorite in the repertoire of every great violinist.

The Auer-Brodsky episode explains why the orchestral score is dedicated to the former and the pianoforte score to the latter.

The "Concerto" is divided into three movements as follows: I. Allegro moderato D major (4-4 time). II. Canzonetta G minor (3-4 time). III. Finale D major 4-4 time).

The second movement is a striking example of the brooding Russian melancholy while the final movement is marked with the rude and desperate spirit of Russian hilarity.

### TONE POEM "DON JUAN" OP 20

Richard Strauss

This was the first of Richard Strauss' orchestral fantasies published although the composer had written his "Macbeth" previously but withheld its publication until after the success of "Don Juan" which was first performed at Weimar in 1889 with Strauss wielding the baton.

The work was inspired by the poem by Niembach von Strehlenau, better known by his abbreviated name, Nicolaus Lenau, a Hungarian poet of exceptional talent, whose life's history reads like a romance. He was early possessed of the "wanderlust" and travelled extensively, paying in the course of his wanderings a short visit to this country. He subsequently lived in Vienna and Stuttgart and it was while living in the latter city that he became engaged to marry, when he was seized with an attack of insanity of which death relieved him in August, 1850, at the age of fifty.

It was from Lenau's "Faust" that Liszt became inspired to write his "Faust" Symphony and "Mephisto Waltz."

"Don Jaun" was his last work and was published after his death.

Strauss gave no other clues to his meaning in this work than the lines following from Lenau's work which appear on the fly leaf of the score, although many zealous commentators have busied themselves endeavoring to give almost every phrase a distinct meaning and trying to find a theme for each character, this for "Zerlina" (Don Jaun's first love), that for the "Countess" and still another for "Anna" and so on through the entire story.

Strauss has refrained from commenting on these interpretations, which is most characteristic of the man and speaks volumes for his sense of humor.

Strauss, himself undoubtedly intended to portray the changing moods of "Don Jaun," his intense passions, his fiery ardor and in the end his lassitude and disgust.

The translation of the verses is by John P. Jackson.

#### DON JUAN (to Diego, his brother):

O magic realm, illimited, eternal,  
Of gloried woman,—loveliness supernal!  
Fain would I, in the storm of stressful bliss,  
Expire upon the last one's lingering kiss!  
Through every realm, O friend, would wing my flight,  
Wherever Beauty blooms, kneel down to each.  
And—if for one brief moment, win delight!

\* \* \* \* \*



WILL L. GREENBAUM

PRESENTS

# ZIMBALIST

VIOLIN VIRTUOSO

AT SCOTTISH RITE AUDITORIUM

This Sunday Afternoon, March 10, at 2:30

Next Wednesday Night, March 13th, at 8:15

AND

Saturday Afternoon, March 16, at 2:30

Seats, \$2.00, \$1.50 and \$1.00

At Sherman, Clay & Co's and Kohler & Chase's

**IN OAKLAND**

**YE LIBERTY PLAYHOUSE**

Tuesday Aft., March 19th

At 3:15

Steinway Piano Used

## THE BEEL QUARTET

ST. FRANCIS HOTEL BALLROOM

Next Friday Night, March 15th

Tickets, \$1.00



## TETRAZZINI

(Direction of Tivoli Opera Co.,  
W. H. LEAHY, Manager)

Assisted by a Grand Opera Orchestra  
and Eminent Artists

### DREAMLAND

Next Monday and Thursday Nights

March 11 and 14

and Sunday Afternoon, March 17

Reserved Seats \$3.00, \$2.00 and \$1.50  
Entire Balcony (unreserved) \$1.00.

Box office opens next Wednesday at Sherman  
Clay & Co's and Kohler & Chase's

Hardman Piano Used

COMING—BONCI, The Greatest Lyric Tenor—THE FLONZALEY QUAR-  
TETTE—ALEXANDER HEINEMANN, Lieder Singer.

## ANNOTATIONS—Continued

DON JUAN (to Diego, his brother):

I flee from surfeit and from repture's cloy,  
Keep fresh for Beauty service and employ,  
Grieving the One, that All I may enjoy.

The fragrance from one lip to-day is breath of spring;  
The dungeon's gloom perchance to-morrow's luck may bring!  
When with the new love won I sweetly wander,  
No bliss is ours unfurbish'd and regilded:  
A different love has This to That one yonder,—  
Not up from ruins be my temples builded,  
Yea, Love life is, and ever must be new,  
Cannot be changed or turned in new direction,  
It cannot but there expire—here resurrection;  
And, if 'tis real, if nothing knows of rue!  
Each Beauty in the world is sole, unique:  
So must the Love be that would Beauty seek!  
So long as Youth lives on with pulse afire,  
Out to the chase! To victories new aspire!

DON JUAN, to Marcello, his friend:

It was a wond'rous lovely storm that drove me:  
Now it is o'er; and calm all round, above me;  
Sheer dead is every wish: all hopes o'ershrouded,—  
'Twas p'raps a flash from heaven that so descended,  
Whose deadly stroke left me with powers ended,  
And all the world, so bright before, o'erclouded;  
And yet n'raps not! Exhausted is the fuel;  
And on the hearth the cold is fiercely cruel.





# HIBERNIA BANK

(Incorporated 1864)

R. M. TOBIN ..... Secretary

(Member of Associated Savings Bank of San Francisco)

RESERVE FUND	-	-	-	\$4,000,000.00
--------------	---	---	---	----------------

# Musical Association of San Francisco

## FOUNDERS

- Anderson, F. B.  
Apperson, Randolph W.  
Armsby, J. K.  
Babcock, Harry  
Babcock, William  
Baker, Wakefield  
Barkan, Dr. A.  
Barneson, John  
Barth, Jacob  
Beale, Mrs. Truxton  
Beaver, Mrs. G. W.  
Berry, T. B.  
Beylard, E. D.  
Bissinger, Samuel  
Blanding, Gordon  
Bloom, Jonas  
Bocqueraz, Leon  
Borel, Antoine  
Bothin, Ellen Chabot  
Bourn, W. B.  
Bourn, Mrs. W. B.  
Bowles, P. E.  
Boyd, Mrs. John F.  
Brenner, Gustave  
Britton, John A.  
Burk, Mrs. A. N.  
Byrne, J. W.  
Cahn, Mayer I.  
Campbell, D. Y.  
Cameron, Geo. T.  
Carolan, Francis  
Carson, Mrs. Blanche M.  
Cartwright, F. G.  
Casserly, Mrs. J. B.  
Chamberlain, Selah  
Chanslor, J. A.  
Clark, Chas. W.  
Clark, Mrs. C. W.  
Clark, Richard A.  
Clark, Warren D.  
Clinch, C. E.  
Coleman, Edward  
Coleman, Mrs. James V.  
Coleman, John C.  
Coryell, J. B.  
Crocker, C. H.  
Crocker, Charles T.  
Crocker, Ethel W.  
Crocker, Henry J.  
Crocker, Miss Jennie A.  
Crocker, William H.  
Crocker, Mrs. William H.  
Davis, W. S.  
Deering, Frank P.  
de Sabla, E. J., Jr.  
de Young, M. H.  
Dohrmann, A. B. C.  
Donohoe, J. A.  
Down Town Board—S. F.  
Chamber of Commerce.  
Drum, F. G.  
Eells, Mrs. Charles P.  
Ehrman, A. L.  
Ehrman, M.  
Ehrman, Sidney M.  
Eloesser, A.  
Esberg, Alfred I.  
Esberg, Milton H.  
Eyre, Edward L.  
Eyre, R. M.  
Fleishhacker, Mrs. A.  
Fleishhacker, Herbert  
Fleishhacker, Mortimer  
Flood, Miss C. J.  
Flood, Mrs. J. L.  
Folger, J. A.  
Fries, William  
Frink, Dr. George K.  
Garritt, George S.  
Gerstle, Mrs. Hannah  
Gerstle, William L.  
Ghirardelli, D.  
Goldstein, S. L.  
Gordon, Mrs. Mackenzie  
Grant, Joseph D.  
Green, Charles E.  
Greenewald, Mrs. L.  
Gregg, Wellington, Jr.  
Griffin, Frank W.  
Griffith, Miss A. S.  
Guggenhime, D. J.  
Guggenhime, Mrs. Leon  
Gunst, M. A.  
Haas, Mrs. Wm.  
Hale, Reuben B.  
Hammon, W. P.  
Hammond, A. B.  
Hanchett, L. E.  
Hanford, R. G.  
Hart, Benno  
Harvey, Mrs. Louise  
Hecht, Bert R.  
Hecht, Elias M.  
Hecht, Mrs. Helen  
Heller, E. S.  
Heller, Moses  
Hellman, Isaias W.  
Hellman, I. W., Jr.  
Henshaw, Mrs. W. G.  
Herrin, Wm. F.  
Herzstein, Dr. Morris  
Holton, L. J.  
Hooker, C. Osgood  
Hooker, Robert G.  
Hooker, Mrs. Katherine  
Hooper, Albert C.  
Hooper, Mrs. Geo. W.  
Hooper, Conolley & Beatty  
Hopkins, E. W.  
Hotaling, R. M.  
Hovey, Chester L.  
Howard, Mrs. Emma Shaffer  
Hume, Mrs. William  
Huntington, Mrs. M. A.  
Huntington, Marian  
Irwin, W. G.  
Jacobi, J. J.  
Johnson, Mrs. Frank S.  
Jordan, Jeannette A.  
Kains, Archibald C.  
Keith, John M.  
Kaufmann, William  
Kerr, Mark B.  
King, Homer S.  
Kittle, Mrs. J. G.  
Kohl, C. Frederick  
Kohl, Mrs. Wm.  
Kohler & Chase  
Koshland, Mrs. Marcus S.



# The First National Bank

OF SAN FRANCISCO, CALIFORNIA

Capital	-	-	-	-	-	-	-	-	-	\$3,000,000.00
Surplus	-	-	-	-	-	-	-	-	-	1,500,000.00

Drafts for sale on the principal cities of Europe.  
Letters of Credit issued for travelers' use, good all over the world.

CHECKING ACCOUNTS INVITED.

## FIRST FEDERAL TRUST COMPANY.

Capital	-	-	-	-	-	-	-	-	-	\$1,500,000.00
---------	---	---	---	---	---	---	---	---	---	----------------

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

TRUSTS OF ALL KINDS SUCCESSFULLY CARRIED OUT.

## THE FIRST NATIONAL SAFE DEPOSIT VAULTS.

Modern Armor-Plate Vaults afford the most perfect protection yet devised for valuables of all kinds. : : :

Safes	-	-	-	-	-	-	-	-	-	\$4.00 a year
Trunks stored	-	-	-	-	-	-	-	-	-	1.00 a month

## Directors of the First National Bank and of the First Federal Trust Company:

John A. Hooper	J. K. Moffitt	Rudolph Spreckels
J. G. Hooper	S. G. Murphy	John W. Van Bergen
Thomas Jennings	James D. Phelan	Rolla V. Watt
James K. Lynch	M. L. Requa	George Whittell
Walter S. Martin	J. H. Skinner	Clinton E. Worden

## FOUNDERS—Continued

- |   |   |   |
|---|---|---|
| <p> <u>Koster, Frederick J.</u><br/> <u>Law, Dr. Hartland</u><br/> <u>Lawson, John</u><br/> <u>Lengfeld, A. L., M.D.</u><br/> <u>Lent, Eugene</u><br/> <u>Lent, Geo. H.</u><br/> <u>Levi, Mrs. Fannie</u><br/> <u>Levison, J. B.</u><br/> <u>Liebmann, Maurice</u><br/> <u>Lillenthal, Mrs. Bertha G.</u><br/> <u>Lillenthal, E. R.</u><br/> <u>Lillenthal, Jesse W.</u><br/> <u>Lyons, Mrs. E. G.</u><br/> <u>Mabury, Miss Carlotta</u><br/> <u>Mack, J. J.</u><br/> <u>Mahony, John J.</u><br/> <u>Manheim, Henry S.</u><br/> <u>Martin, Mrs. Eleanor</u><br/> <u>Martin, John</u><br/> <u>Matson, Wm.</u><br/> <u>McAllister, Elliott</u><br/> <u>McAllister, M. Hall</u><br/> <u>McCormick, E. O.</u><br/> <u>McCreary, Mrs. Fannie C.</u><br/> <u>McCutchen, Mrs. E. J.</u><br/> <u>McGregor, John A.</u><br/> <u>McKee, John D.</u><br/> <u>Merrill, Charles W.</u><br/> <u>Metson, W. H.</u><br/> <u>Meyer, John Henry</u><br/> <u>Meyerfeld, M., Jr.</u><br/> <u>Miller, Prof. Adolph C.</u><br/> <u>Mintzer, William</u><br/> <u>Moffitt, Herbert C.</u><br/> <u>Moffitt, J. K.</u><br/> <u>Monteagle, Louis F.</u><br/> <u>Monteagle, Mrs. Louis F.</u><br/> <u>Moore, Chas. C.</u><br/> <u>Morgan, Eleanor Wilcox</u><br/> <u>Morshead, Stanley W.</u><br/> <u>Moss, S. A.</u><br/> <u>Newhall, W. Mayo</u><br/> <u>Nickel, J. Leroy</u><br/> <u>Noble, H. H.</u><br/> <u>Nuttall, Mrs. J. R. K.</u><br/> <u>O'Connor, Mrs. M. J.</u><br/> <u>Oliver, Wm. Letts</u><br/> <u>Pacific Musical Society</u> </p> | <p> <u>Page, Charles</u><br/> <u>Palace Hotel Company</u><br/> <u>Patrizi, Ettore</u><br/> <u>Payson, Albert H.</u><br/> <u>Peirce, Cyrus</u><br/> <u>Peyton, W. C.</u><br/> <u>Pierce, Mrs. Ira</u><br/> <u>Pillsbury, Mrs. Horace D.</u><br/> <u>Pinckard, Geo. Monroe</u><br/> <u>Polk, Willis</u><br/> <u>Pope, Mrs. George A.</u><br/> <u>Putnam, Osgood</u><br/> <u>Raas, Joseph C.</u><br/> <u>Raiss, Carl</u><br/> <u>Ramsdell, H. V.</u><br/> <u>Redding, Joseph D.</u><br/> <u>Reid, Merritt J.</u><br/> <u>Reid, J. W.</u><br/> <u>Reis, F., Jr.</u><br/> <u>Revett, Mrs. B. S.</u><br/> <u>Rideout, Phebe M.</u><br/> <u>Rixford, Dr. Emmet</u><br/> <u>Rosenstirn, A. M.</u><br/> <u>Rosenstirn, Dr. Julius</u><br/> <u>Rosenstock, Mrs. S. W.</u><br/> <u>Rothschild, John</u><br/> <u>Rothschild, Dr. Max</u><br/> <u>Samuels, Louis T.</u><br/> <u>Sanborn, Mrs. F. G.</u><br/> <u>San Francisco Musical Club</u><br/> <u>Schlesinger, B. F.</u><br/> <u>Schilling, A.</u><br/> <u>Schloss, Mrs. Florence F.</u><br/> <u>Schmoll, Dr. E.</u><br/> <u>Schwabacher, Mrs. Louis</u><br/> <u>Schwartz, Samuel</u><br/> <u>Scott, Mrs. Henry T.</u><br/> <u>Seale, Mrs. H. W.</u><br/> <u>Selfridge, Dr. Grant</u><br/> <u>Sharon, Frederick W.</u><br/> <u>Sharon, Mrs. Frederick W.</u><br/> <u>Sherman, Clay &amp; Co.</u><br/> <u>Shreve &amp; Co.</u><br/> <u>Silverberg, J. S.</u><br/> <u>Simon, Mrs. Hattie</u><br/> <u>Sloss, Joseph</u><br/> <u>Sloss, Leon</u> </p> | <p> <u>Sloss, Louis</u><br/> <u>Sloss, Hon. M. C.</u><br/> <u>Sloss, Mrs. Sarah</u><br/> <u>Smith, Robert Hays</u><br/> <u>Smith, W. T.</u><br/> <u>Somers, Dr. Geo. B.</u><br/> <u>Somers, Mrs. Kate Burbank</u><br/> <u>Spreckels, A. B.</u><br/> <u>Spreckels, John D., Jr.</u><br/> <u>Spreckels, Rudolph</u><br/> <u>Sproule, Wm.</u><br/> <u>Starr, Geo. W.</u><br/> <u>Stern, Abraham</u><br/> <u>Stern, Jacob</u><br/> <u>Stern, Sigmund</u><br/> <u>Stetson, Harry N.</u><br/> <u>Stillman, Dr. Stanley</u><br/> <u>Strassburger, I.</u><br/> <u>Sussman, S.</u><br/> <u>Sutro, Charles</u><br/> <u>Sutro, Oscar</u><br/> <u>Talbot, F. C.</u><br/> <u>Talbot, W. H.</u><br/> <u>Tevis, Dr. Harry L.</u><br/> <u>Tevis, William S.</u><br/> <u>Tevis, Mrs. Wm. S.</u><br/> <u>Thomas, William</u><br/> <u>Thorsen, Mrs. W. R.</u><br/> <u>Tillmann, F., Jr.</u><br/> <u>Tobin, J. S.</u><br/> <u>Tobin, R. M.</u><br/> <u>Tubbs, Mrs. A. S.</u><br/> <u>Van Sicklen, F. W.</u><br/> <u>Vickery, Atkins &amp; Torrey</u><br/> <u>Volkman, Geo. F.</u><br/> <u>Walker, Mrs. Cyrus</u><br/> <u>Walter, Mrs. I. N.</u><br/> <u>Welch, Mrs. Berthe L.</u><br/> <u>Weill, Raphael</u><br/> <u>Wheeler, Mrs. Charles S.</u><br/> <u>Whittell, George</u><br/> <u>Wiel, Eli H.</u><br/> <u>Wiel, L. P.</u><br/> <u>Williams, Thos. H.</u><br/> <u>Wilson, J. C.</u><br/> <u>Winship, Emory</u><br/> <u>Wise, Otto Irving</u><br/> <u>Worden, Clinton E.</u><br/> <u>Zelle, Frederick W.</u> </p> |
|---|---|---|



High Grade  
California and Eastern

=====**BONDS**=====

N. W. HALSEY & CO.

424 CALIFORNIA STREET

SAN FRANCISCO

Dealers in Government, Municipal, Railroad and  
Public Service Corporation Bonds.

NEW YORK

PHILADELPHIA  
CHICAGO

LOS ANGELES

# List of Works Played by the San Francisco Orchestra

*FIRST SEASON, 1911-1912*

## AT SYMPHONY CONCERTS.

### SYMPHONIES.

TSCHAIKOWSKY . . .	No. 6. "Pathetique."
SCHUBERT . . .	B Minor, "Unfinished."
BEETHOVEN . . .	"Jena."
BEETHOVEN . . .	No. 3. "Eroica."
HADLEY . . .	No. 2. "The Four Seasons."
BRAHMS . . .	No. 1. C Minor.

### CONCERTOS.

LALO . . .	Symphonie Espagnole (Violin).
CHOPIN . . .	E Minor (Piano).
TSCHAIKOWSKY . . .	D Major (Violin).

### SUITES.

MOSZKOWSKI . . .	F Major No. 1. Op 39.
BIZET . . .	L'Arlesienne No. 1.

### SYMPHONIC POEMS.

LISZT . . .	The Preludes.
RICHARD STRAUSS . . .	Don Juan.
DEBUSSY . . .	"L'Apres Midi D'un Faune."

### OVERTURES.

WAGNER . . .	"The Mastersingers."
GOLDMARK . . .	Sakuntala.
SMETANA . . .	The Bartered Bride.
BEETHOVEN . . .	Coriolanus.
WEBER . . .	Oberon.

### MISCELLANEOUS WORKS.

HAYDN . . .	"Theme and Variations" from "Emperor Quartet."
STOCK . . .	Symphonic Waltzes.
WAGNER . . .	The Ride of the Valkyries.

### SOLOISTS.

VLADIMIR DE PACHMANN . . . . .	Piano
EFREM ZIMBALIST . . . . .	Violin
EDUARD TAK . . . . .	Violin



# Wells Fargo Nevada National Bank

OF SAN FRANCISCO

2 Montgomery Street

---

CAPITAL PAID UP	- - - - -	\$6,000,000.00
SURPLUS AND UNDIVIDED PROFITS	- -	\$5,000,000.00
TOTAL		<u>\$11,000,000.00</u>

---

## OFFICERS:

ISAIAS W. HELLMAN	-	President
I. W. HELLMAN, JR.	-	Vice-President
F. L. LIPMAN	- -	Vice-President
JAMES K. WILSON	-	Vice-President
FRANK B. KING	- -	Cashier
W. McGAVIN	-	Assistant Cashier
E. L. JACOBS	-	Assistant Cashier
C. L. DAVIS	-	Assistant Cashier
A. D. OLIVER	-	Assistant Cashier
A. B. PRICE	-	Assistant Cashier

## DIRECTORS:

ISAIAS W. HELLMAN	A. HAAS
LEON SLOSS	HARTLAND LAW
PERCY T. MORGAN	HENRY ROSENFELD
F. W. VAN SICKLEN	JAMES L. FLOOD
WM. F. HERRIN	J. HENRY MEYER
JOHN C. KIRKPATRICK	A. H. PAYSON
I. W. HELLMAN, JR.	CHAS. J. DEERING
A. CHRISTESON.	JAMES K. WILSON
	F. L. LIPMAN

---

SAFE DEPOSIT VAULTS

## AT POPULAR CONCERTS

### IN SAN FRANCISCO.

#### OVERTURES.

ROSSINI . . .	William Tell.
NICOLAI . . .	The Merry Wives of Windsor.
MOZART . . .	The Magic Flute.
HADLEY . . .	Herod.
WAGNER . . .	Tannhauser.
WAGNER . . .	The Flying Dutchman.

#### SUITES.

DELIBES . . .	Coppelia.
DELIBES . . .	Sylvia.
TSCHAIKOWSKY . . .	Numbers from "The Nutcracker."
MOSZKOWSKI . . .	Theme and Variations from Suite No. 1.
GRIEG . . .	Peer Gynt No. 1.

#### MISCELLANEOUS.

TSCHAIKOWSKY . . .	March Slav.
SAINT-SAENS . . .	Prelude to "The Deluge."
VERDI . . .	March from "Aida."
LIZST . . .	Love's Dream.
LIZST . . .	Polonaise, E. Major.
BACH . . .	Air on the G String.
J. STRAUSS . . .	Waltz—"Tales from the Vienna Woods."
BERLIOZ . . .	Rakoczy March.
HERBERT . . .	Irish Rhapsody.
BORODIN . . .	"A Sketch from the Steppes of Middle Asia."
WAGNER . . .	Selections from "Lohengrin."
	"Die Gotterdammerung," "Siegfried's Death."
	"Die Walkure," Wotan's Farewell and Fire Magic.
	"Tristan and Isolde," Prelude and Love-Death.
	"Lohengrin." Prelude.
BOELLMAN . . .	"Symphonic Variations" for Violoncello.

#### VOCAL.

MASSENET . . .	Aria from "Herodiade."
----------------	------------------------

#### SOLOISTS.

MME. MARTHA RICHARDSON	-	-	-	Soprano
MME. ELSA RUEGGER	-	-	-	Violoncellist



# The German Savings and Loan Society

SAVINGS

(The German Bank)

COMMERCIAL

(Members of the Associated Savings Banks of San Francisco.)

526 CALIFORNIA STREET

SAN FRANCISCO, CAL.

---

Guaranteed Capital	-	-	-	-	-	-	\$ 1,200,000.00
Capital actually paid up in cash	-	-	-	-	-	-	\$ 1,000,000.00
Reserve and Contingent Funds	-	-	-	-	-	-	\$ 1,631,282.84
Employees' Pension Fund	-	-	-	-	-	-	\$ 131,748.47
Deposits December 30th, 1911	-	-	-	-	-	-	\$46,205,741.40
Total Assets	-	-	-	-	-	-	\$48,837,024.24

---

Remittance may be made by Draft, Post Office, or Express Co.'s Money Orders, or coin by Express.

Office Hours: 10 o'clock A. M. to 3 o'clock P. M., except Saturdays to 12 o'clock M. and Saturday evenings from 6:30 o'clock P. M. to 8 o'clock P. M. for receipt of deposits only.

OFFICERS—N. Ohlandt, President; George Tourny, Vice-President and Manager; J. W. Van Bergen, Vice-President; A. H. R. Schmidt, Cashier; William Herrmann, Assistant Cashier; A. H. Muller, Secretary; G. J. O. Folte and Wm. D. Newhouse, Assistant Secretaries; Goodfellow, Eells & Orrick, General Attorneys.

BOARD OF DIRECTORS—N. Ohlandt, George Tourny, J. W. Van Berger, Ign. Steinhart, I. N. Walter, F. Tillmann, Jr., E. T. Kruse, W. S. Goodfellow and A. H. R. Schmidt.

MISSION BRANCH, 2572 Mission Street, between 21st and 22nd Streets. For receipt and payment of Deposits only. C. W. Heyer, Manager.

RICHMOND DISTRICT BRANCH, 601 Clement Street, Corner 7th Avenue. For receipt and payment of Deposits only. W. C. Heyer, Manager.



## IN OAKLAND.

### OVERTURES.

NICOLAI . . .	The Merry Wives of Windsor.
MOZART . . .	The Magic Flute.
WAGNER . . .	Tannhauser.

### FROM SYMPHONIES.

TSCHAIKOWSKY .	Third Movement from No. 6 ("Pathétique")
----------------	--

### FROM SUITES.

MOSZKOWSKI . .	Theme and Variations from Suite No. 1.
----------------	--

### MISCELLANEOUS.

TSCHAIKOWSKY .	March Slav.
MACDOWELL . .	To a Wild Rose.
SIBELIUS . . .	Valse Triste.
BACH . . . . .	Air on the G String.
LISZT . . . . .	Love's Dream.
HERBERT . . . .	Irish Rhapsody.
SAINT-SAENS . .	Rondo Capriccioso (Violin Solo).

### SOLOIST.

EDUARD TAK	-	-	-	-	-	-	Violin
------------	---	---	---	---	---	---	--------

---

## NOTE

It is proposed to have series of Ten Symphony and Ten Popular Concerts the season of 1912-13 on Friday Afternoons at the Cort Theatre.



## TO THE PUBLIC.

The Board of Governors of the MUSICAL ASSOCIATION earnestly appeals to all public-spirited citizens of San Francisco, Oakland and neighboring cities, as well as to all who hope for the development of artistic ideals in this State, to aid in the movement to establish a permanent Symphony Orchestra. The generosity of those who have already become Founders of the Association has made possible the limited season of concerts, which has met at the outset with such enthusiastic appreciation on the part of the public. The Board of Governors hopes to be able to enlarge and extend its plans. If five hundred Founders can be secured an Orchestra of a high character would be assured, and its permanent and exclusive use by the Association made possible. Not only would the standard of the orchestra be raised, if it were made up of musicians who could give it their exclusive time, but concerts could be given much more frequently, in the evening as well as in the afternoon, in this and other cities of the State.

If those who are willing to join in supporting the project as Founders will send their names to Mr. John Rothschild, Secretary, Market and Spear streets, they may feel assured of the thanks of the Association and of the grateful appreciation of the music loving public.

The cost of a Founder's membership is \$100.00 annually for five years.

Special Concert  
For the Library Fund  
THE  
San Francisco Orchestra

HENRY HADLEY, Conductor

---

SOLOIST  
**TETRAZZINI**

---

---

(Courtesy of Tivoli Opera Co., W. H. Leahy, Manager)

Cort Theater

FRIDAY AFTERNOON - - MARCH 22, AT 3:15

---

MANAGER : WILL L. GREENBAUM

000 800.4f





# Mme. Tetrazzini

Makes Records Exclusively for the

...VICTOR...  

---

Mme. Tetrazzini's marvelous voice has been recorded in all its beauty and power on the superb

## VICTOR RECORDS

The list contains all the numbers with which Mme. Tetrazzini has made her greatest triumphs.

Come in and hear them in our stores at any time.

Sherman  Clay & Co.

Steinway and other Pianos

S. W. Cor. Kearney and Sutter Sts., San Francisco  
Fourteenth and Clay Sts., Oakland

TOUR DIRECTION—WILL L. GREENBAUM

# CALVÉ

Assisted by

**Galileo Gasparri**

T E N O R

**Brahm Van den Bergh**

Pianist—Conductor

Operatic  
Costume  
Concerts



## CORT THEATER

TWO SUNDAY AFTERNOONS

MARCH 31 and APRIL 7

Prices: Orchestra \$2.50 and \$2.00; Balcony \$2.00, \$1.50, \$1.00;  
Gallery \$1.00

Box offices at Sherman, Clay & Co's. and Kohler and Chase's  
Wednesday, March 27

Mail Orders to Will L. Greenbaum care Sherman, Clay & Co.

## THE BALDWIN PIANO USED

310 Sutter Street, San Francisco

1065 Washington Street, Oakland





**EMMA CALVÉ** was born at Aveyran, France, and was a pupil of Marchesi and Puget. She made her debut at Nice at a charity performance. Her first important appearance was at Brussels as "Marguerite" in "Faust." Her first appearance in Paris was at the Theatre Italien, where she created the role of "Bianca" in Dubois' "Aben Hamet." A year later she was engaged at the Opera Comique and after some successful tours in Italy, she returned to the Theatre Italien in Bizet's "The Pearl Fishers."

Returning to the Opera Comique she sang the part of "Santuzza" in "Cavalleria Rusticana" for the first time in Paris. In the summer of the same year she made her first appearance at Covent Garden, London, in the same role. Since that memorable night the name of Calve has been famous wherever the art of music is known. She is universally accepted as the greatest "Carmen" ever on the stage and her successes in "Cavalleria Rusticana," "La Navarraise," "Sapho," "Mefistofeles," and many other roles have been equally pronounced.

Calve's voice is of wonderful range and marvelous color. She sings the famous coloratura arias such as "Mysoli" from "The Pearl of Brazil," or the "Jewel Song" from "Faust" with the same ease as she sings the mezzo-soprano numbers from "Carmen" or "La Navarraise" or the dramatic soprano numbers from "Mefistofeles" or "Cavalleria Rusticana."

M. Charles Gilbert, a French critic, in a graceful appreciation of the great singer, says: "She is an artist faultless in every detail. An admirable voice equally perfect throughout the whole of its compass, irreproachable in its correctness of tone and rendering, sentiment, sweetness and power, combined with the art of modulating it in an incomparable style.

"Handsome because of her elegant bearing and something indescribable in her personality, she has but to appear to communicate instantly an impression of light and life. These qualities of beauty are re-echoed in her voice, which is by turn full of grace, variety and charm, while at the same time it is rich, vibrating and clear. If ever the expression is true that a good singer sings from the soul, it is exemplified by Emma Calve, and one can truthfully say she sings from hers."



## Galileo Gasparri

the dramatic tenor, who is supporting Calve on her present tour, is a young Italian still in his twenties.

He began his career on the stage as an actor in dramatic roles, but six years ago on the advice of some eminent musicians who heard his splendid and well cultivated singing voice, he adopted the operatic stage and in that short period of time he has appeared with success in the principal opera houses of Italy, Austria, Russia and Greece, creating in some important opera houses

the parts of "Cavaradossi" in "La Tosca," and "Pinkerton" in "Mme. Butterfly," and of "Pedrito" in the opera "Cabrera" of Maestro Dupont.

His repertoire includes "La Boheme," "La Tosca," "Mme. Butterfly," "Manon Lescaut," "I Pagliacci," "Cavalleria Rusticana," "Mephistofele," "La Gioconda," "Werther," "Fedora," etc.

At the Calve concerts he will be heard in solos from his favorite roles and in duets with the glorious star.

---

### THE CALVE PROGRAMS

The programs of the CALVE concerts will be entirely different from anything ever presented in this country, for, in addition to the usual concert offerings, scenes from her great operatic successes will be given in costume and acted as only Calve can act them. Duets in costume with Signor Gasparri will be special features.

The operas from which these selections will be given include "Carmen," "Cavalleria Rusticana," "Faust," "Hamlet," and "I Pagliacci."





# CALVÉ

Sings exclusively for

# The Victor

## We Carry All the Calvé Records

Carmen—Habanera (Love is Like a Bird). *In French*.....Bizet  
 Carmen—Les Tringles des Sistres (The Sound of Tambourine).....Bizet  
 Cavalleria Rusticana—Voi lo sapete (Santuzza's Air). *In Italian*..Mascagni  
 Herodiade—Il est doux (He is Kind, He is Good). *In French*....Massenet  
 Ma Lisette (2) Le Printemps. *In French*.....Gounod  
 Old Folks at Home (Swanee River). *In English*.....Stephen Foster  
 Perle du Bresil—Charmant oiseau (Brilliant Bird). *Flute obbligato*...David  
 Serenade—Chantez, riez, dormez. *Flute obbligato*. *In French*.....Gounod

**Victrola, \$15 to \$200—Victor Talking Machines, \$10 to \$68**  
**Moderate Terms on Any Victor or Victrola**

## Sherman Clay & Co.

STEINWAY AND OTHER PIANOS.  
 VICTOR TALKING MACHINES.

PLAYER PIANOS OF ALL GRADES.  
 SHEET MUSIC AND MUSICAL MERCHANDISE.

**Kearny and Sutter Streets, San Francisco**

Oakland	Sacramento	Fresno	San Jose
Seattle	Portland	Spokane	

# PROGRAM

---

1. Tschaikowsky (1840-1893)

Symphony No. 6, B minor, Op. 75.

I. Adagio 4-4, Allegro non troppo, B minor.

II. Allegro con grazia 5-4, D major.

III. Allegro molto vivace 12-8, G major.

IV. Adagio lamentoso 3-4, B minor.

2. Gounod

Valse from "Romeo and Juliette"

**TETRAZZINI.**

Pause

3. R. Strauss (1864-)

Tone Poem "Don Juan"

4. David

Air "Mysoli" (From Pearl of Brazil)

Flute Obligato—M. Emilio Puyanz.

**TETRAZZINI.**

HARDMAN PIANO USED

000 809. 71 f





# Steinway Pianos

## Retain Their Lead Over All Others

From the very beginning of its production the STEINWAY gained a lead over other pianos, which it has constantly maintained.

Although being pioneers in every real improvement, its makers have always avoided the introduction of innovations of questionable value and of such "fads" as are used as mere "talking points" by salesmen.

Those who may have been led to believe that the STEINWAY is resting on laurels won in the past are urged to make a critical comparison between it and other makes.

The result will be a conviction that the STEINWAY is still far above its nearest followers.

Sherman  Hay & Co.

Sutter and Kearny Sts., San Francisco

14th and Clay Sts., Oakland

Sacramento.

San Jose.

Fresno

